FEBRUARY 29, 1964 • SEVENTIETH YEAR • 50 CENTS

Billboard

The International Music-Record Newsweekly

Radio-TV Programming • Phono-Tape Merchandising • Coin Machine Operating

New Radio Study

NEW YORK—Response Ratings, a new and unique continuing study measuring radio station and jockey effectiveness, will be launched in next week's issue. This comprehensive radio analysis—another exclusive Billboard feature—will be carried weekly. Three different markets will be profiled in each issue. It will kick off in the March 7 Billboard with a complete study of the New York, Nashville, and San Francisco markets. In subsequent weeks, the study will consider all key areas. This service has been hailed by broadcast industry leaders as a major breakthrough in station and personality analysis.

Beatles Business Booms But Blessings Mixed

Beatles Gross 17 Mil. Plus In 6 Months

NEW YORK — In the six six months prior to the peak of their American success, Beatles records grossed $17,500,000 according to EMI managing director John Wall.

This figure, which does not include the huge sales of Beatles records in the U. S., shows the staggering impact the group has had on the record industry around the world.

Beatles records, either "I Want to Hold Your Hand Hand" or "I Saw Her Standing There"

(Continued on page 8)

Paris Dealer, 150 Yrs. Old, Keeps Pace

Story on Page 51

Beatles Bug As They Control Air

By JACK MAHER

NEW YORK — While a few manufacturers were congratulating the Beatles for infusing new life and excitement into the record business others were quietly venting their spleen against the British group.

At the nub of their blasphemies was the enormous amount of air time devoted to the group since its invasion of American shores. With four single records to work with (and both sides of

(Continued on page 8)

Decca Offers New 'Breaks' For Stations

By GIL FAGGEN

NEW YORK — Seeking ways to better serve the radio stations, Decca Records has initiated a service that may well revolutionize the promotion of many single records.

More than two years in the planning, the project conceived by Henry Jerome, a Decca recording artist and one of the Coral a.&r. staff directors, provides radio stations free of charge with a 45 record of various production aids based on the theme of Decca's latest instrumental release by Henry Jerome, his orchestra and chorus entitled "That Haunting Theme."

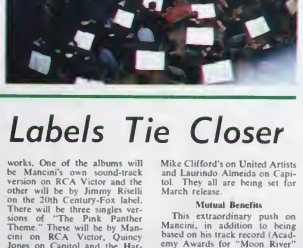
The production aids have been recorded with a 14-piece orchestra and a six-voice chorus and are comparable in many respects to similar-type musical production aids that may cost a radio station several hundred to a thousand dollars or more to buy. Decca has already spent more than $5,000 dollars in developing the concept.

Side 1 spotlights six lush instrumental bridges and beds of varying lengths from 3½ seconds to 40 seconds. The cuts feature the "Brazen Brass" sound with choral embellishment performed in different tempos. Programmers may use these cuts for fill, bridges between commercials and an-

(Continued on page 12)

Kids Flock to Previn's P.A.'s A La Beatles

Story on Page 49



Dean Show Is Mecca For Country

NEW YORK — ABC-TV's Jimmy Dean Show, as a result of its increased country music orientation, has rapidly become the mecca for top country acts seeking national exposure. The development has been quite dramatic, for it has been proved beyond a doubt that an appearance on the Dean program quickly benefits an artist financially in two ways: (1) There's an upsurge in his record sales, and (2) a demand is created for personal appearances, often at a figure in excess of what the artist received prior to his shot on Dean's show.

As a result, virtually the entire country field, including deejays at hundreds of stations which program c.&w. music, plug the show and the records of artists booked on the show.

Meanwhile, the mail pull of the Jimmy Dean Show has risen sharply, indicating that the program's increased use of country material is paying off for the network and the show.

Two additional employees have been added to Dean's staff—just to answer mail.

Back in December of 1963,

(Continued on page 4)

Pics and Labels Tie Closer

By MIKE GROSS

NEW YORK — The ties between the motion picture industry and the record business are growing stronger. Sound-track sets and recordings of pic title songs have become key exploitation tools for the films and, at the same time, have developed into hot selling properties for the disk industry.

The disk business romance with film music is spotlighted anew with the wide push being prepared for "The Pink Panther," for which Henry Mancini wrote the score. Two albums and eight singles are already in the works. One of the albums will be Mancini's own sound-track version on RCA Victor and the other will be by Jimmy Rizelli on the 20th Century-Fox label. There will be three singles versions of "The Pink Panther Theme." These will be by Mancini on RCA Victor, Quincy Jones on Capitol and the Hermonicats on Columbia Records. "It Had Better Be Tonight," the song written for the film by Mancini with lyrics by Johnny Mercer and Franco Migliacci, will be released on five singles. These are Mancini's on Victor, Rizelli's on 20th Century-Fox, Buddy Greco's on Epic Records, Mike Clifford's on United Artists and Laurindo Almeida on Capitol. They all are being set for March release.

Mutual Benefits

This extraordinary push on Mancini, in addition to being based on his track record (Academy Awards for "Moon River" from "Breakfast at Tiffany's" and the title song to "The Days of Wine and Roses," as well as his current "Charade" click) is further evidence of the mutual benefits that films and disks are giving each other. Another current title song push is on "Seven

(Continued on page 3)

RIAA's Proposed Trade Practice Rules . . . Page 4

1914 THE ASCAP STORY 1964

BE SURE TO SEE BILLBOARD'S SPECIAL TRIBUTE TO ASCAP ON ITS 50TH ANNIVERSARY. TURN TO PAGE 27.

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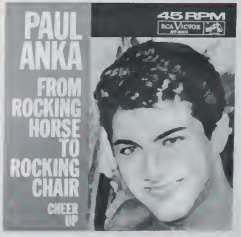

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RCA VICTOR

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BEATLES' EPSTEIN BOOSTS OTHER ENGLISH ACTS

LONDON—Beatles Manager Brian Epstein has been moving in past weeks to solidify and enhance the position of other British groups after the skyrocketing take-off of his Beatles.

Epstein has signed a contract to make a movie with Gerri and the Pacemakers. This film, the group's first, will be released through United Artists and will be produced by his Subterranean Film. Epstein has already signed the Beatles for three pictures with UA.

The manager-promoter has also hired one of London's most important theaters, the Prince of Wales, to present Sunday concerts through 1964. These concerts will begin May 3.

He has inked the Searchers for the opening date and reported a sellout for a Beatles show set for May 31. The Beatles dates were SRO a few hours after tickets were put on sale. Another headliner set for that show is U. S. Monument Records star Roy Orbison, who will be in Europe at that time.

Csida + Nashville + Public = 1 Million

NEW YORK—Joe Csida and his Nashville buddies have hit the $1,000,000 mark in the public financing of a new recording company operation to be known as Recording Industries Corporation. The disks will be issued under the RIC label.

The financing of the new company came from some 600 investors in 10 states across the nation who paid $5 per share in the 200,000 share issue. Tennessee Securities, Inc., a Nashville securities firm, operated by the Gaw brothers (Doyle, Lloyd and Charles), spearheaded the underwriting.

The new firm's officers are: Joe Csida, president and director; Frank Poole, vice-president, finance, treasurer and director; W. Lester Vandiver, vice-president, secretary and director. The three officers, plus Ralph W. Cannon (Anderson, S. C.), Victor Frenkil (Baltimore, Md.), Charles C. Kieffer (Washington, D. C.), and Hubert Long (Nashville) constitute the company's seven man board of directors, with the three officers and Long for its executive committee.

The first executive to join the firm, other than its officers, is Frank Barone, New York and show business attorney. Barone is leaving his own law firm, Barone and Chasin, to become executive assistant to Csida, as well as its chief New York counsel.

RIC will have executive offices in both New York and Nashville. While the diskery is Nashville-oriented, it, never the-less, will maintain key executive offices in New York, and in time will set up offices in other key areas around the country.

While Csida and some other key executives will headquarter in New York, Poole and Vandiver will be based in the company's Nashville offices. Csida will work for the company on a full-time basis and is now completing arrangements for the release of key personnel. Csida is also making arrangements for continuing representation of the talent he has managed through other management organizations. Talent managed by Csida include Eddy Arnold, Jim Lowe, John Gary, Larry Finnegan, Marty Gold and Bill Fasser. Csida's Record Representation, Inc., firm also handles, for records only, and under the direction of the respective act's own personal manager, Frank Werber, The Kingston Trio. With the acquiescence of the artists involved, Csida is arranging for new representation appropriate to each artist.

Csida will continue to hold his music publishing combine on an inactive basis. Publishing firms directed by him at present are: Davidson Country Music, Seven Brothers Music, Csida-Finnegan Music, Soundpower Music, Sounds Unlimited and BCTV Music.

RIC's initial activity will be centered on the singles market with disks of its own creation or purchased from independent producers.

Coast Dealers Set Conference; Analyze FTC and Disk Business

By ELIOT TIEGEL

HOLLYWOOD — Veteran Los Angeles area retailer Howard Judkins announces a meeting of the Southern California Record Dealers Association to be held within the next three weeks to explain the FTC's proposed rules for the record industry.

Judkins told Billboard he hoped the meeting would reactivate the 50-member organization which has been dormant the past year. He said he would ask members for additional suggestions to be presented in Washington March 13. Judkins will attend the FTC conference as a delegate for the National Association of Music Merchants, representing 1,700 dealers.

Independents Healthy

Regarding retail business in the Los Angeles area, Judkins, whose store is in nearby Garden Grove, revealed that independent dealers are in a healthier state because of discounts which the labels are passing on to them.

"We're now receiving these additional discounts which the manufacturers have been giving out to the racks and one-stops," Judkins said. Judkins emphasized that the indie retailers "badly need" these 10 to 15 per cent discounts.

During the past five years, almost 300 Los Angeles retailers have gone out of business, Judkins estimates, leaving about 300 still in the trade. Of this figure, Judkins estimates "three quarters are not buying through their authorized distributors." Because of discount advantages shown racks and one stops, Judkins says the indie retailers are now among their prime customers.

The 24-year veteran of the record business emphasizes that retailer's profits are now coming from the money made off the extra discounts offered by the manufacturers.

Along Pico Boulevard the price slashing continues with Record Sales offering 15 per cent off on MGM, Verve, United Artists and Reprise LP's. Sales prices for a $2.98 LP was $2.49 for the MGM products and $2.15 for the UA and Reprise merchandise, with the program running until March 31. Singles were being sold at the counter for 55 cents, while at Merit, the price was down to 54 cents, now very much in competition with one-stops.

RIAA Invites Broadcasters To April Meet

WASHINGTON — Another important step on the road to increased co-operation and understanding between the broadcasting and record industries will be taken at the forthcoming National Association of Broadcasters Convention in Chicago with the invitation to the Record Industry Association of America to participate in the convention.

The RIAA will give an audio-visual program on April 8 showing broadcasters how to use records to increase audiences and attract advertisers. The half-hour program will also show the factors that influence the public's purchase of records are the same that influence its taste in record programs. It will analyze the anticipated effects of changes in age groups, population, earning power and leisure time, and relate them to the resulting changes in marketing techniques.

In addition, the presentation will include suggestions on how the radio and recording industries can co-operate in developing new artists and in generating interest in the repertoire being produced by record companies.

It also will give pointers on how radio management can make the best use of services offered by record manufacturers.

The presentation was planned in conjunction with the convention committee and Robert Thomas, RIAA president, and Henry Brief, RIAA executive secretary.

ASCAP, WEST MEET SET

NEW YORK—The American Society of Composers, Authors and Publishers will hold its West Coast membership meet on Wednesday (26) at the Beverly Hilton Hotel, Beverly Hills, Calif. Reports will be given by Stanley Adams, ASCAP president, and other officials of the Society.

Pics and Labels Tie Closer

• Continued from page 1

Days in May," cut by the Harmonicats on Columbia.

The promotional values of a click disk to a picture is constantly in evidence. One of the most recent examples is Jack Jones' recording of "Wives and Lovers" on Kapp Records. The boys at Paramount Pictures, company which released the film, readily admit that the record was instrumental in building the box-office take of the film. The picture got off to a lukewarm start initially but business began to pick up all around the country as the Jones platter began to gain in sales and spinning strength. A similar situation is now developing with "Love With a Proper Stranger," also recorded by Jones on the Kapp label.

In both instances the tunes were arranged for by Eddie Wolpin, general professional manager of Famous Music, Paramount's music publishing arm. The writers he assigned to pen the title songs were Bert Bacharach and Hal David. Wolpin also has Bacharach and David pitch in on title themes for "The Man Who Shot Liberty Valance." Gene Pitney's version on Musicor is credited with having helped that picture, and "Who's Been Sleeping In My Bed." Upcoming from Bacharach and David is a title theme for the soon-to-be-released "Robinson Crusoe on Mars."

Another tune that was highly instrumental in building a film's box office gross was "More," the theme from "Mondo Cane." Kai Winding's version on the Verve label led the disk parade that included more than 50 etchings.

Wolpin says that there's no radio station resistance to playing title theme songs if the "song is a song in its own right and not a contrived entry." At one time, radio station program managers were reluctant to play title song disks because they felt it was a free commercial for the film but now if the song holds up as a legitimate disk offering, there is no holdback.

From an artist's point of view, Jones feels that he has to sing a certain type of song and the better songs appear to be coming from the pic composers. In addition to "Wives and Lovers" and "Love With a Proper Stranger," Jones has recorded "Call Me Irresponsible" from Paramount's "Papa's Delicate Condition" and the title theme to "Toys in the Attic." He also feels that singing "good" songs doesn't automatically shut him out of the pop disk sweepstakes. "Good music stations," he says, "generate some sort of pulse and can get songs started as well as the so-called Top 40 stations."

NARAS COURSE BEGINS AT NYU

NEW YORK—A course dealing with the effects of records on music ties off a week from this Wednesday (4) in a combined NYU-NARAS project. Replete with top name lecturers, the course, says NYU representative Raymen Wilburn, "offers a rare opportunity for newcomers and veterans to grasp the basic problems, such as commercialism and compromise, that pertain to music on record." Enrollments are being accepted by the bureau of conferences at NYU and through the New York chapter of NARAS.

ARC-RCA IN ROME TODAY

ROME — RCA Italiana has juggled its initials to form a new label here. The new subsidiary is called ARC and it is committed to developing new stars. They will be recording shortly and move into full operation, pushing a string of yet unknowns as stars of the future.

BMI VEEPS: Broadcast Music, Inc.'s newly elected vice-presidents are Theodora Zavin, v.-p. publisher administration; (standing left to right) Justin Brandshaw, v.-p. broadcasting relations; Russel Sanjek, v.-p. public relations; Robert J. Higgins, v.-p. general services, George Gabrial, v.-p. non-broadcasting licens-

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EDITORIAL

Dean Show Exposure

In the last two months the Jimmy Dean show on ABC-TV has achieved a unique position. It has become—without a doubt—the key facility for the national exposure of country music and country artists (see companion story).

The importance of this—not only to the country field, but also to the pop field, which is now heavily country-influenced—cannot be overestimated. The validity of country music as a major portion of the nation's cultural heritage cannot be gainsaid, and the existence of a network vehicle to showcase this music is but natural and commendable. It is an instance of the highest type of public service accruing from a commercial program; and this, of course, reflects the greatest credit on the network, the producers and Jimmy Dean.

Currently, the program brings to a national audience—both urban and rural—a sampling of what is best in a musical genre which, as the late Frank Walker said—is distinctly our own; that is, distinctly of this nation.

We are gratified that the television audience has responded; that the mail pulled by the show has dramatically increased. We are gratified the network has made it possible for so many urban dwellers to see and hear a series which is at once both entertaining and informative. And together with country artists, songwriters, record producers and those interested in the betterment of the total music business, we share the hope that Dean and ABC will persist in a programming project whose values are so real.

COUNTRY EXCITEMENT

Jimmy Dean Show Is Plug as You Go, Happy Television

• Continued from page 1

the program averaged between 200 and 250 letters a week. By January 16, the figure had jumped to approximately 2,500.

Indicative of what the program is doing for artists is the experience of Boots Randolph, the Nashville-based saxophonist who made for the Monument label. Monument's sales chief, John Sippel, estimates that Randolph's "Yakety Sax" album garnered an additional sale of 4,500 copies, in upsurge directly traceable to Randolph's appearance on the Dean program. Such an appearance is often followed by an upward movement of the artist's records on the best selling charts—which has been noted in the case of Ferlin Husky and others.

An instance of the pay-off on the personal appearance level is the case of Buck Owens, who was booked into the Coral Lounge in East Paterson, N. J., shortly after a shot on the Dean show. George De Angelo, owner of the spot, plugs the artist and program on his flyers, which state: "Watch for Him (Owens) on the Jimmy Dean Show." De Angelo is now trying to the drawing power of country acts and wants to get set with Hank Snow and others who are scheduled for appearances with Dean.

The producers of the Dean program, meanwhile, are driving ahead with a solid country-oriented format. Artists set for appearances include Hank Williams Jr., Jim Reeves, Hank Snow, Hank Thompson, Carl Smith, Buck Owens, Molly Bee and Eddy Arnold — truly a powerful line-up.

Acts which have already appeared—some several times—include Tex Ritter, Homer and Jethro, Chet Atkins, George Jones, Molly Bee, Eddy Arnold, Johnny Tillotson, Johnny Cash, The Duke of Paducah and Skeeter Davis.

One of the most interesting aspects of the program is the fact that its producers and executives have long been associated with "pop" shows, such as executive producer Bob Banner and associate producer Tom Egan. Producer Julio De Benedetto has also been of the "uptown" category, having handled such programs as the Garry Moore Show, "Candid Camera," etc. But the entire staff has been impressed with the flavor and validity of country material. Dean, of course, is extremely knowledgeable in country material and his present accent on c.&w. is, in a sense, a return home. In fact, his country fans felt he had been "lost" to the pop world. Another staff executive who bridges both the pop and country fields is Charles Grean, the program's musical co-ordinator, who years ago was pop a.&r. chief of RCA Victor Records and who often filled in on the bass fiddle on country record sessions supervised by Steve Sholes—one of the legends of this country, and this is reflected in their music," he stated.

Chellman Joins Mercury C.&W.

CHICAGO—Mercury Record Corporation last week named a country and western national promotion director to handle product on all three of its labels, Mercury, Philips and Smash.

He is Charles (Chuck) Chellman, formerly Decca sales and promotion man in Pittsburgh and Cleveland. Chellman will headquarter in Nashville and work closely with Shelby Singleton, Mercury's vice-president and recording director.

Irwin Steinberg, Mercury executive vice-president, pointed out that this is one of the few instances where Mercury is varying from its product manager concept in which each label operates autonomously under the direction of a national sales manager.

Steinberg said the move represented another step in Mercury's program of increased activity in the c.&w. field. All three Mercury labels have been stressing c.&w. product in recent months.

Mercury's roster includes Faron Young, Margie Singleton, LeRoy Van Dyke, Dave Dudley and Roy Drusky. In January, Mercury-Wing introduced the first five albums in its Dudley full-line budget c.&w. collection.

Smash has introduced its low-priced Cumberland line, directed entirely to c.&w. product, and featuring such artists as Mother Maybelle Carter and Pete Drake.

RIAA Publishes Own Rules

NEW YORK—The Record Industry Association of America last week published its proposed trade practice rules for the record industry. These proposals are similar in nature to the body of proposals published by the FTC, which the latter derived from industry and staff sources. The RIAA proposals missed publication in the FTC release and by the FTC, owing to a conflict in printing dates; but the RIAA proposals, of course, are a major segment of the total industry proposals and will be examined at the upcoming trade conference March 13.

Rules 1 through 5 state that it is an unfair trade practice to sell products under conditions which deceive the purchaser; it is unfair for an industry member to misrepresent the character of his business; it is unfair to represent that a product conforms to specified standards when this is untrue; it is unfair to represent regular lines as "closeouts," "discontinued lines," etc., when such is not true; it is unfair for an industry member to use promotional material or advertising which misleads purchasers with respect to quality of product, price, recording technique or conditions of sale. It is pointed out, however, that the manufacturer or distributor who does business on a large national or international scale cannot be required to police or investigate in detail the prevailing prices of his articles throughout so large an area.

It is unfair practice for an industry member to give or offer to give money or anything of value to employees or representatives of a customer or supplier, without knowledge of their employer, as an inducement to influence their employer to purchase industry products, or influence such employer to refrain from dealing in a competitor's product, or influence the recipient to violate the employer's terms or conditions relative to sales of products.

It is unfair for an industry member to represent, for the purpose of inducing a discount or services or facilities or payment for services . . . that he is a producer, manufacturer, distributor, subdistributor, wholesaler, rack jobber, one-stop, retailer or mail order seller of industry products when such is not the case, or in any other way to misrepresent the character of his business.

It is unfair for an industry member to enter into an agreement or conspiracy to fix or maintain price or otherwise unlawfully restrain trade.

It is an unfair practice to sell industry products below the seller's cost, when the intent is to destroy the competition and where the effect is to restrain trade.

It is unfair for an industry member to discriminate in price between different purchasers of commodities of like grade and quality . . . where the effect may be to substantially lessen competition or tend to create a monopoly.

This rule also states it is unfair practice for a distributor, wholesaler, subdistributor, rack jobber or one-stop to transship at discriminatory prices. It further states that nothing in the rule shall prevent an industry member from functionally differentiating any of his customers as a distributor, wholesaler, rack jobber, and accordingly to a differential in price provided that such functional classifications are reasonably made.

This rule also states that "It is unfair for an industry member to grant or offer to grant functional discount with respect to sales of products made by such customer to other industry members in a different functional classification who are not entitled to such functional discount . . . where the latter are parent companies of the former or where the former have any stock ownership in the latter, or where the stock of the former and latter are held by common owners or where the former have in or over the latter, or where the latter have in or over the former, any proprietary interest, management supervision or control, directly or indirectly, or with respect to industry products which are sold by such customer in a capacity or role which does not entitle him to such functional discount.

Rules 11 through 14 include the following:

The elimination of competitors by falsely imputing to them dishonorable conduct, inability to perform contracts, questionable credit standing, etc., is an unfair practice.

It is an unfair practice to lease or sell or contract to sell an industry product, or fix a price charged therefor, or discount from, or rebate upon, such price, on the condition or understanding that the lessee or purchaser shall not use or deal in the product of a competitor, or where the effect of such sale or conditions may be substantially to lessen competition or tend to create a monopoly.

It is unfair practice, by means of any monopolistic practices or through combination or conspiracy . . . or other unlawful methods, to interfere with a competitor's right to purchase industry products and to sell such products to whomsoever he chooses.

It is unfair for an industry member to aid, abet or induce another to promote the use of any unfair trade practice specified in these rules.

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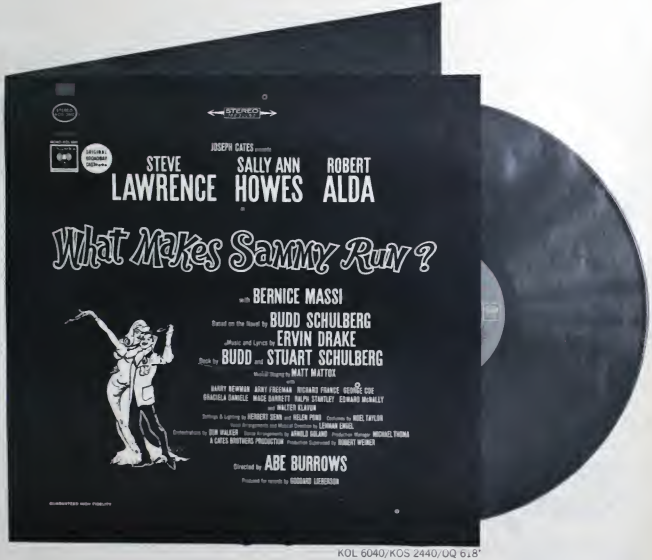

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Labels Cautioned About Documentary Hassles

By JACK MAHER

NEW YORK—Lawyers and experienced recording executives are waving the yellow caution flag in front of record firms intent upon producing more and more documentary LP's.

The solid sale of documentaries (and their comparatively low production costs) have recording firms scurrying to a wide variety of news sources for material applicable for LP. TV shows, news reel sound tracks and radio air checks are all being sought by American and foreign manufacturers as the substance of album packages.

The tragic death of President Kennedy and the impressive sales of albums that portrayed the events of his life only prove more impetus to the trend that had already begun to build prior to his death. Powerful sales registered by labels with material taken from "The March on Washington" showed the potential of this practically untapped area.

The caution flag, however, is not being waved to stem the tide of documentary material so much as it is being used to ask manufacturers to show the greatest discretion in choosing the material included in these LP's.

Invasion of Privacy

When a disk label is dealing with people in public life, it runs the risk of an invasion of privacy suit. The law only protects a record manufacturer when the company issues material recorded by a duly elected public official in the performance of his duties. At all other times the recording firm must get a signed release from the subject of the recording, according to the law.

This means that a president of the United States may be taped and included in an album when he is addressing the nation or Congress. A personal interview, however, by the same president, is subject to a signed release, for it is not described as being "in the performance of his duties," it is understood.

In the same way, cabinet members and governmental appointees and members of a public official's family are also entitled to the signing of a release because they are not elected. This applies to a late or current president's family. This is particularly applicable today for it is known that at least one, and maybe more tapes of Mrs. Jacqueline Kennedy are being offered to recording firms. Any label buying or leasing these tapes, without permission of the former First Lady, stands the risk of being sued.

Case in Point

A recent case in point was the suit brought by The Reverend Martin Luther King against 20th Century-Fox Records and Mr. Maestro Records. The court found in favor of The Reverend King, saying that the two labels had no right to include his famous "I Had a Dream" speech in their LP's of "The March on Washington" without first obtaining a release from him. The fact that the speech was given at a public function and was covered by all news media did not give the record companies the right to include it in an LP for The Reverend King is not an elected official.

CAMPUS BEAT

College Dates Hype Disk Sales

NEW YORK — Record acts continue to draw very well on the campus circuit, and their playdates often coincide with an upsurge in album sales in college and neighborhood record.

A recent case in point was the appearance of the Serendipity Singers and Fred Smoot at West Point, N. Y., early this month. The acts presented a two-hour show at the Army Post Theater and drew a crowd of 2,000, according to Billboard campus correspondent Jerry Merges. Acts booked for March at West Point include Peter, Paul and Mary and possibly Connie Francis and April Stevens.

As for the Serendipity Singers-Fred Smoot show, given on February 2, both acts scored well. Prior to the performance, Station KDET programmed a special tape of both the acts. Since the show, according to Merges, the album, "Serendipity" is selling very well and was the KDET Pick Album of the Week immediately following the show.

The Four Preps, appearing early this month at the gym of Tennessee State University, Johnson City, Tenn., drew an attendance of 200 and a gate of $2,850. Cost of the bill was $2,250, leaving a $600 profit, according to Billboard campus correspondent Bobby Joe Tipton.

Pianist Roger Williams is scheduled to play the school April 6.

Album sales were good as a result of the promotion attendant upon the show. Nancy Steele, of the Music Mart, told Tipton that the shop had sold out of "Campus Confidential," "Songs for a Party" and "Campus Encore" following the show. Judy Anderson, of K-Mart, reported sales out also. On the radio level, Ray Stockard, B. J. Sams, Berney Burleson and Pat Wolfe, respectively program managers of WJSO, WJCW, WETB and WEMB, helped spark the sales by programming Four Preps' records.

Richard Kaltz, campus correspondent at Fairleigh Dickinson University, Teaneck, N. J., reports that Congress artist Linda Scott scored strongly at the school's annual Valentine Dance February 6. Other acts were Chuck Berne and the Gattabouts, Karl's Barber Shop, Hackensack, and Dumont Music, Eclipse Music and Record City of Paterson and Passaic reported good sales on Linda Scott's singles.

Jerry Chaskelson, campus correspondent at the University of Missouri, reporting on an appearance of the Four Freshmen early this year, stated that the Jesse Auditorium was filled to capacity. Record shows were well prepared for the show, having been well serviced with inventory by distributors. The campus co-op was sold out and had to reorder and the Record Mart was almost sold out.

Max Schwartz, campus correspondent at the University of Kentucky, Lexington, states that in the last several months, acts who have appeared there include the Kingston Trio, Ray Charles, Dave Brubeck, the Four Preps, Nancy Wilson, the Smothers Brothers, the Limeliters, the George Shearing Quintet and Brothers Four. On February 24 the Thad Mitchell Trio and Peter, Paul and Mary are scheduled.

Shea Sings For Breakfast

NEW YORK—George Beverly Shea, RCA Victor religious singer, sang recently at the annual Presidential Prayer Breakfast at the Mayflower Hotel, Washington. In attendance, in addition to President Johnson, were close to 1,000 government officials. Shea sang "My Saviour God to Thee." His current Victor LP is "The Earth Is the Lord's," and on Victor's April release schedule is "George Beverly Shea Sings Hymns of Sunrise and Sunset."

Mercury Adds Premium Div.

CHICAGO — Mercury Record Corporation last week joined several other major labels with the addition of a premium division to handle specialized product for advertising agencies and industrial concerns.

Heading the division is Jack E. O'Leary, formerly with the RCA Victor and Columbia record clubs. O'Leary will headquarter in Chicago.

Irwin Steinberg, Mercury's executive vice-president, said that the premium division will make use of the recorded catalogs of Mercury, Philips and Philips overseas, as well as have access to all the musical and productive facilities of the company here.

For its first project, Mercury has obtained rights to the government's booklet on physical fitness and is preparing a special premium for manufacturers in the foods, dietetic products or health fields.

The premium division is the third new one launched by Mercury within a year. Westbound Music, publishing firm, was formed last spring, and Mercury's Limelight label was introduced last fall.

Before joining Mercury, O'Leary was promotion and advertising director for the Reader's Digest-RCA Victor Record Club. Prior to that he was an account executive for Schwab, Beatty & Porter, New York advertising agency, handling the Reader's Digest-RCA Victor club account.

Before that he spent five years with the Columbia Record Club as director of sales promotion and advertising in Canada, general manager of the club for Canada, and finally director of major sales for the club in the U. S.

20th Fox Leaps Into Spring

NEW YORK—The 20th Century-Fox label held its first national distributor meeting in this city last weekend. The meeting, which features a "Leap Into Spring" sales program theme, is offering distributors a straight 10 per cent discount during the program period.

Six new albums were showcased for attending distrib. and the meet was run by Norman Weiser, the label topper. On hand were Irv Trencher, sales manager; Ed Olson, comptroller; Dick Goodman, a.&r. director; Steve Morris, director of production and foreign operations; Alvin Goodman, business manager, and Sid Resler, promotion.

The product introduced is led by a new LP featuring the label's hit singer, Jaime Renzy, who has "Navy Blue." Also previewed was a folk package by Logan English and May Muir, two new 20th Century motion picture sound tracks, "Man in the Middle" and "Surf Party," and a documentary which depicts Pope Paul IV's historic journey to the Holy Land.

London Bows Lady Cinquetti

NEW YORK—Gigliola Cinquetti, Italian teen-ager who clicked at the San Remo Festival, will make her U. S. disk bow via the London International label. The disk features the San Remo song winner, "Non Ho L'Eta 'Ter Amarti" (I Am Not Old Enough to Love).

The singer, who is 15 years old, performed the winning song at the Festival.

IN JAPAN

Foreign Artists Score With Native Product

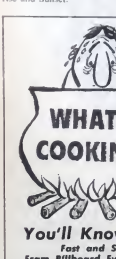
TOKYO — Many records of Japanese songs which were made by foreign artists are enjoying remarkable sales here.

"Holiday in Nippon" and "Fantasy of Japan" (Polydor) which were etched in Germany by Ricardo Santos, who visited Japan five years ago; "Poetry in Japan," cut by Carmen Cavallaro (Deccal), who came here last year, and "Trio Los Panchos en Japon" (Columbia) which was recorded in Tokyo have sold respectively from 30,000 to 50,000 albums.

Nippon Grammophon issued "Continental Tangos in Japan," by Alfred Hause. Although Hause has never been to Japan, his "Blauel Himmer" and "Tango Notturno" are the selections most extensively known here. Therefore, Grammophon arranged to release his album that contains Japanese folk and popular songs set in tango rhythm.

Columbia recorded and marketed "Sam Taylor in Tokyo" when he was here last year. The label released his second album February 10. The unexpected success of "Poetry in Japan" prompted Teichiku (Decca) to market the pianist's second package "Poetry in the World." On the other hand, Toshiba (EMI) is also preparing to merchandise Norry Paramar's "Lovers in Tokyo" shortly.

All Japanese diskeries are having visiting artists record while they are here or are having them cut Japanese songs on their return to homelands.



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(S)T2011

Also, think about this:

The Kingston Trio was the World's Number One Folk Group in 1963. They were Number One in 1962. And in 1961...and 1960...and 1959. They will be the Number One Folk Group in 1964. The only difference is that this year Folk is the hottest thing in the business. The Kingston Trio will be Number One in the Number One Field. The Trio's latest single is "Last Night I Had The Strangest Dream" b/w "The Patriot Game" (5132). It's headed straight for the very top of the charts, and it comes out of their "Time To Think" album.

Then think about these:

(S)T1935

(S)T1871

(S)T1809

(S)T1747

These are four of the most recent Kingston Trio albums. They have been continuous sellers, as have all their albums. But now that the Folk thing has caught fire, these albums are really moving. Think about your stock of the World's Number One Folk Group. Think about how hot Folk is right now, and then...

See your CRDC Rep and order all these fast-selling Kingston Trio albums.

Capitol RECORDS

NEW ALBUM RELEASES

This form is designed to aid dealers in ordering and broadcasters in programming.

ANGEL

	M	S
J. S. BACH: Chorusses and Chorales from "St. Matthew Passion"; Philharmonia Chor and Boys of the Hungarian Parish Church Choir and Philharmonia Orch. (Klemperer); S 36107	—	—
J. S. BACH: Arias from "St Matthew Passion"; Ludwig Schwarzkopf, Philharmonia Chor and Philharmonia Orch. (Klemperer)		
BEETHOVEN: Concerto No. 5 in E Flat Major, Op. 73; Schnabel, Philharmonia Orch (Galliera); COLH 5	—	—
BERG: Concerto for Violin and Orchestra, Chamber Concerto; Ferras, Orch. De La Societe Des Concerts Du Conservatoire (Fournet); S 36177	—	—
BRAHMS: Variations on a Theme by Haydn ("St Anthony Chorale"); De Sabata Academic Overture Tragic Overture; Philharmonia Orch. (Kripps) S 36170	—	—
SCHUBERT: Symphony No. 8 in B Minor, D. 759 ("Unfinished"); Philharmonia Orch. (Klemperer); S 36184	—	—
SCHUBERT: Winterreise, O. 911; Dietrich Fischer-Dieskau, Gerald Moore; S 36401 B	—	—

ATCO

JACK HILLIARD—Memories of My Father's House; LP 33-160, SO 33-160	—	—
OTIS REDDING—Pain In My Heart; LP 33-161	—	—

ATLANTIC

JOHN LEWIS & ALBERT MANGELSDORFF & THE FAGBEG JAZZ QUARTET: Animal Dance; LP 1402, SD 1402	—	—
MODERN JAZZ QUARTET: QUARTETTO BI MILANO, THE MUNGO JAZZ GYPSY QUARTET: A Quartet In a Quartet; LP 1403, SD 1403	—	—
Mel Torme Sings Sondey In New York and Other Songs About New York; LP 8091, SD 8091	—	—

BAROQUE

BACH: Cantata No. 112 Cantata No. 185; the Schwabian Singers & Soloists, the Bach Orchestra of Stuttgart (Grischkat); B 1830	—	—
BACH: Harpsichord Concerti After Vivaldi & Other Masters; Kenneth Gilbert, Harpsichord; BC 1828, SS 2828	—	—
J. NAUDIN: Sonata No. 23 "The Hunt" Symphony No. 70, Dresden Kammersolisten (Dresden Chamber Musicians); BC 1821	—	—
J. PH. RAMEAU: Ballet Suite "Les Indes Galantes" ("Castor I Pollux"; Barocco Ensemble Ensemble Barocco); BU 1825	—	—
RAMEAU: Pieces De Clavecin En Concerts (Concert Pieces for Piano) Various Artists; BC 1829, SS 2829	—	—
D. SCARLATTI: The Prince of Naxos ALEXANDER BROTT: Toccata (Brott) the Greater Symphony Orch of Soviet Radio & Television (Brott); BC 1831	—	—
VIVALDI: 4 Concertos for Violin and Orchestra; Brass, Sinfonia Of Montreal (Brass); BC 1832, SS 2832	—	—
VARIOUS COMPOSERS: Selected Works by French Masters, Seneca Chamber Music (Bernard); BU 1821	—	—

CAMEO

An Evening With Carol Lawrence; C 1077, SC 1077	—	—

CANADIAN-AMERICAN

SANTO & JOHNNY—In the Still of the Night; CALP 1014, SCALP 1014	—	—

CAPITOL

THE BEACH BOYS—Shut Down, Vol. 1; T 2027	—	—
Sweden's Best Jazz; T 10265	—	—
JERRY COLE—Hot Rod Dance Party; T 2061	—	—
THE DAROTAS—Listen to Billy J. Kramer; T 2061	—	—
DICK HALE & HIS BEL TONES—Hot Eliminator; T 2053	—	—
GLEN GRAY CASA LOMA ORCH.—More of Today's Best; ST 2014, T 2014, ST 2014	—	—
The Lombardo Touch; T 2052, ST 2052	—	—
VERA LYNN—The Wonderful Years; T 6039, ST 6039	—	—
The Italian Voice of Al Martino; T 1907, ST 1907	—	—
RUSS MORGAN AND HIS ORK—Medleys in the Morgan Manner; ZT 1705	—	—
VICTOR SILVESTER AND HIS ORK—Song and Dance Party; T 6039, ST 6039	—	—
THE SUPERSTOCKS—Thunder Road; T 2060	—	—
From the Creative World of Stan Kenton Jazz Tomer T 3051, ST 3051	—	—
FRED MARTIN AND THE PENNSYLVANIANS—This I Believe; T 1916, ST 2054	—	—
THE WILDWOODS—Bob N' Ratlinbo; T 2057	—	—
VARIOUS ARTISTS—Merlin Und Gemutlichkeit; T 10362	—	—

CONVERSA-PHONE

Finnish Language Course—Twenty Lessons With Manual; CX 149	—	—
Two Hour Short Hand—Record and Manual; S-200	—	—
Tips Right—Record and Manual; S 210	—	—

CUMBERLAND

JESSIE CLIFTON—The Jimmie Rodgers Story; MGC 29512, SRC 69512	—	—
"SNUF JACKSON"—Bluegrass Dobro; MGC 29513, SRC 69513	—	—
JIMMY RIDDLE—Country Harmonica; MGC 29511, SRC 69511	—	—
Shady Oak Boys Play All Time Hits of the 1940s; MGC 29510, SRC 69510	—	—

EVEREST

DAVID ALLEN—This Is My Lucky Day; S224, 1224	—	—
GLORIA EWING—I Wish You Love; S226, 1226	—	—
Presenting the Gregg Smith Singers—American Folk Songs; S117, S117	—	—
Charlie Shavers at Le Crazy Horse Saloon in Paris; S225, 1225	—	—

FIESTA

ALEXANDER SHEREMETA AND HIS YOUNG COSSACKS—Bellaruse, of the Ukraine; FLP 1391	—	—
VARIOUS ARTISTS—Bei Der Blonden Kathrein; FLP 1394	—	—
VARIOUS ARTISTS—Treuman Von Der Suduse; FLP 1390	—	—

FOLK PROMOTIONS

	M	S
JONES COTTRELL & FRINCK CARPENTER—Old Time Songs and Tunes From Clay County, West Virginia; 1136/5	—	—

GENEVA

Mention Moorsland and Tommy Brown; LP 101A	—	—

GROSOPHON

JIM APOSTOLOU—Apostolou Singin; GR 127	—	—

HARMONY

Let's Have a Party With Kay Lande; HL 9546	—	—

IMPERIAL

FATS DOMINO—Million Record Hits; LP 12103, LP 9103	—	—
RICK NELSON—Million Sellers; LP 12232, LP 9232	—	—
SANDY NELSON—He's a Drummer Boy; LP 12089, LP 9136	—	—
BO BRAMMO—Guava; LP 12084, LP 9054	—	—
APRIL STEVENS—Teach Me Tiger; LP 12055, LP 9118	—	—

KING

JAMES BROWN—Pure Dynamite; LP 883	—	—

LIBERTY

THE HORNETS—Motorcycle Usa; LRP 3548, LST 7348	—	—
Spike Jones Now Band; LRP 3249, LST 7249	—	—
WALTER BAIM—13-String Guitar, 12 Great Hits; LRP 3347, LST 7347	—	—
MARTIAL SOLAL TRIO—In Concert; LRP 3335, LST 7335	—	—
SAY STEVENS—In Person; LRP 3343, LST 7343	—	—
Si Zentner Plays the Big Big Band Hits; LRP 3350, LST 7350	—	—

LONDON*

BAND OF THE GRENADIER GUARDS—Trooping the Colour; SP-44044	—	—
MOZART: Duo In E Major K. 423 Sinfonia Concertante K. 364; Oberon Oboe Quartet, Moscow Philharmonic Orch. (Kondrashin); CM 9377, CS 6377	—	—
RACHMANINOFF: Piano Concerto No. 2, Op. 18; Ashkenazy, Moscow Philharmonic Orch (Kondrashin); CM 9390, CS 6390	—	—

LONDON INTERNATIONAL*

VARIOUS ARTISTS—Musical Memories of Scotland; TW 91330	—	—
VARIOUS ARTISTS—Musical Memories of Ireland; TW 91319	—	—

LIVING RECORD LIBRARY

The Sword Way to Stop Smoking—Narrated by Joseph Lampl; LB 3	—	—

MERCURY WIND*

THE DRAGSTERS—Hot Rod Hits; MGW 12249, SRW 16249	—	—

MONITOR

Manuel De Almeida & Mariano Silva—Fado; MF 4018, MFS 4018	—	—
THE ICELANDIC SINGERS—Songs from Scandinavia; MF 411, MFS 411	—	—

PACIFIC JAZZ/WORLD-PACIFIC

LIGHTNIN' HOPKINS—First Meeting*; WP 1817	—	—
THE SANDELLS—Scramble; WP 1818	—	—
TUT TATLOR & POLEWINGERS—13 Swing Dobro; WP 1814	—	—
GERALD WILSON ORCHESTRA—Portraits; PJ 80	—	—

PATHE (Distributed by Capitol of Canada)

ALICE DONA—Domain D'al 17 Anni; S 67,128, 67,128	—	—
ENRICO MACIAS—Chiquitita; S 67,126, 67,126	—	—
YVES MONTAND—Chansons Populaires De France; 67,125	—	—
LA VEUVE JOYEUSE (FRANZ LEHAR); S 68,013, 68,013	—	—

RIOT

GEORGE JESSEL—Bedtime Stories for Grown-Ups; R 304	—	—

SONGS OF FAITH

THE GEORGIANS—House of Prayer; SOF 119	—	—

STAX

The Treasure Chest of Goldies; LP 703	—	—

VEE JAY

ORIGINAL BLIND BOYS OF ALABAMA—True Conviction; VJ 5048	—	—
Best of the Harmonizing Four; VJ 5050	—	—
Best of the Highway B. C's; VJ 5051	—	—
PATTERSON SINGERS—Songs of Faith; VJ 5046	—	—
Best of the Swan Silvertones; VJ 5052	—	—
THOMPTON COMMUNITY SINGERS—I'm Jesus Loves Me; VJ 5047	—	—
REV. MACEO WOODS—Garden of Prayer; VJ 5053	—	—
WOODEN ENSEMBLE—After Stein of Song; VJ 5049	—	—

VERVE

Ella Fitzgerald Sings the George & Ira Gershwin Song Book; V 70-3, VS-70-3	—	—

*See Qick Deals for Dealers.

Beatles Bug As They Command Air

• Continued from page 1

the Captol and Vee Jay records getting plug. Disk men were complaining that they were having a tougher time than ever getting radio air time for new releases. "Stations have been playing our records like spot commercials between Beatles tunes" one disgruntled label rep was heard to say.

Besides the enormous amount of air play being devoted to Beatles records, coverage of Beatlemania has brought out all the latent competitive spirit of top 40 stations across the country.

In New York for instance, a Beatle battle royal developed between the three leading top 40 outlets, WINS, WABC and WMCA. Radio stations sent deejays and newsmen everywhere the British group went. From airport, to Plaza Hotel to Carnegie Hall and even, in the case of WINS to Miami Beach.

This station made the most of the Beatles in America by using its top deejay personality Murray (the K) Kaufman as a personal emissary and reporter. He was with the group continually, even going to Miami with them. WINS shows, all day long, were dotted with short interviews with members of the group and members of their entourage. The station also made a point of offering Beatle sweat shirts in trade for any other sweat shirts. This was in direct competition with WMCA's Good Guy Sweat-shirt push.

WWDC in Washington, also featured exclusive interviews with the group, as did WAVZ, New Haven, Conn.; WFUN, Miami and a myriad of other stations.

Stations across the country hyped the Beatle excitement with offers of fan club cards, free records, Beatle contests of all sorts, and a continual push on the Capitol, Swan, Vee Jay and MGM releases by the group.

It was this playing of the four different singles plus tracks from three different LP's that created disk men. Some stations even played imported copies of the group's British releases on Parlophone.

"The sooner it ends the better" a good deal of record executives were quoted as saying.

Record manufacturers with product on the Beatles and other British groups were looking at it a different way. They were hoping that the Beatles were the beginning of a new trend in the U. S. toward hit British artists in the Beatle and other grooves.

There are some indications that this might be on the way. "Glad All Over," by the Dave Clark Five (Epic), "Needles and Pins," by the Searchers (Kapp) and "Hippy Hippy Shake," by the Swinging Blue Jeans (Imperial) is off to a flying action with the Clark disk, a "Hot 100" Star Performer at No. 53 this week.

COPENHAGEN — Just like in the States the Beatles are very popular in Denmark. Suddenly, their two newest releases rushed up into Top 10 within two weeks. Both of them have been No. 1 on the charts here. Same thing happened with their LP "With the Beatles," this week No. 1 on the LP chart.

Beatles Gross 17 Mil. Plus In Six Months

• Continued from page 1

have risen to the top of the charts around the world. Besides England and the United States, the Beatles topped charts in Australia, Eire, France, Holland, New Zealand, Sweden and Hong Kong, to name some of the nations. Yet to be tapped by the hot British group are the Spanish-speaking nations in Europe and South America, Germany and Japan.

The push is already on. In Spain, for instance, strong advance publicity is being done and the "I Want to Hold Your Hand" disk is getting the big push on radio in Spain. A cover on the fan magazine Discomania showed the members of the group with large feature story coverage. Thinking here seems to be that if the records can arrive in Spain they will spread more easily through South and Central America. The Spanish-speaking nations are obviously tough markets for English-speaking artists.

For Beatles for Germany

For the powerful German market, the Beatles have cut disks in the country's native language. This country, too, has become a rough market for English-speaking acts in recent years. The German Beatles disks were cut in France during the group's recent tour there prior to coming to America.

Ariola Cutting Trini in German

MUNICH — Warner Bros.-Reprise president Blake Mattland has set distribution deal with Ariola-Eurodisc for the German label to distribute the West Coast firm's product in this country. Reprise artists are getting the big push here with Trini Lopez in for telecasts a short time back. Reprise producer Nils Nobach has also contracted Lopez to cut an album in the German language for issue here.

Long Gone Miles

HOLLYWOOD—Texas blues singer Long Gone Miles has signed with World Pacific and will debut soon with his first LP. The 38-year-old singer got formed with the legendary Lightnin' Hopkins for almost 10 years in Houston before coming to California. During the past two years he has performed at folk clubs in the San Francisco and Los Angeles area.

HARRY JAMES 25 YEARS UP

HOLLYWOOD — Harry James, famed trumpeter and band leader, celebrates 25th year in show business February 27. As part of his celebration activities, James and his band depart April 5 for their first tour of Japan and possibly Australia.

The James brand of big-band swing has been heard in Europe, South America and Mexico, and upon his return from the Orient, James is scheduled for a concert tour of the U. S., including a Carnegie Hall performance.

By that time an important new user of music was just beginning to make itself heard. That was the electronic marvel, radio, which had caused quite a stir the previous year when a Pittsburgh station, KDKA, became the first one in the nation to broadcast programs on a regular schedule.

In order to help this significant new means of communication get started, ASCAP gladly issued free licenses or licenses at nominal fees. But soon the business world became aware of the effectiveness of radio as an advertising medium. The infant industry had quickly grown up, and there was no further reason to continue coddling it. Obviously, songs were being played over the air to help sell commercial products; therefore, radio stations had an obligation to sign agreements with ASCAP in the same manner as hotels and restaurants.

Radio's reaction was not hard to predict. Just as the hotel and restaurant men had initially opposed ASCAP's requests, so the radio people were now equally strong in opposition. Some of their reasoning was unintentionally amusing. For example: "Since there's no audience in the studio, we're not giving a public performance." Or: "Radio does not broadcast music. It emanates electrical energy." Still another: "Radio is of a private and philanthropic nature, serving purely in the public interest."

Again opposing parties had to get on board the legal merry-go-round. This time there was no need to go as high as the Supreme Court. Guided by the Holmes decision, the lower courts ruled that a performance over radio was a public performance for profit and that licensing fees were entirely justified. Television, which was granted free licenses from 1941 through 1948, has always been considered a commercial user of music and must also pay performance fees.

It is perfectly apparent that one of the most commercial of all commercial users of music is the jukebox. But the jukebox is a special case. Owing to an amendment in the 1909 Copyright Laws, coin-operated machines have always enjoyed exemption from paying royalties to writers. Last year, Rep. Emanuel Celler's bill to provide for payment by jukebox owners passed the Judiciary Committee by a two-to-one margin. It is currently awaiting a vote by the entire House of Representatives, and we are hopeful that it will ultimately be passed into law.

The real ASCAP

But ASCAP is more than legal battles and governmental laws. ASCAP is people—the men and women who create the music and lyrics that are performed not only in the United States but throughout the world. The unselfish support and counsel that we have received through the years from such giants as Irving Berlin, George Gershwin, Oscar Hammerstein, 2nd, Lorenz Hart, Jerome Kern, Cole Porter and Richard Rodgers have been an inspiration to us all.

Part of ASCAP's strength lies in the diversity of the music created by its members, and the honors won by our writers in so many different fields is a constant source of pride to those of us entrusted with the operation of our Society. To cite just a few...

...60 ASCAP members have been elected to membership in the National Institute of Arts and Letters.

...23 have been awarded various Pulitzer Prizes in music, theatre, and poetry.

...33 have won the Motion Picture Academy award for the best film song.

...21 (including members of affiliated foreign societies) have won the Academy award for the best original film score.

As ASCAP progressed, new members have brought with them new forms of music to enrich our culture. Shortly after our Society's birth, the sound of jazz was first beginning to be heard in our land. The great creative leaders in the field—Handy, Armstrong, Ellington, Goodman, Kenton, and so many others—have all contributed to maintaining the high artistic level of our Society. From dixieland through the swing era, and on to the daring innovations of "bop" and progressive jazz, ASCAP has continued to hold its doors open to the new and the adventuresome.

It has not been until relatively recent years that the regional music called Country and Western has entered the mainstream of American popular music. With their honest emotions and infectious rhythms, these songs have spread out from their home base, primarily in Nashville, Tennessee, to all parts of the country. Even more recently, folk songs have been edging into the popular song market. Many of them are familiar favorites, but a good many others are being written by young song writers who apply ancient musical forms to modern-day situations.

This is as it should be. The musical expressions of our nation have a variety of sounds that reflects the constantly changing moods and attitudes of the American scene, and ASCAP must be aware of these changes. But it must be more. It must be flexible enough to meet new situations with new solutions, while also being courageous enough to stand firm for the ideals on which our society was founded.

For no matter how far ahead we look, we must never forget the achievements of those men who met together fifty years ago to transform a dream into a reality.

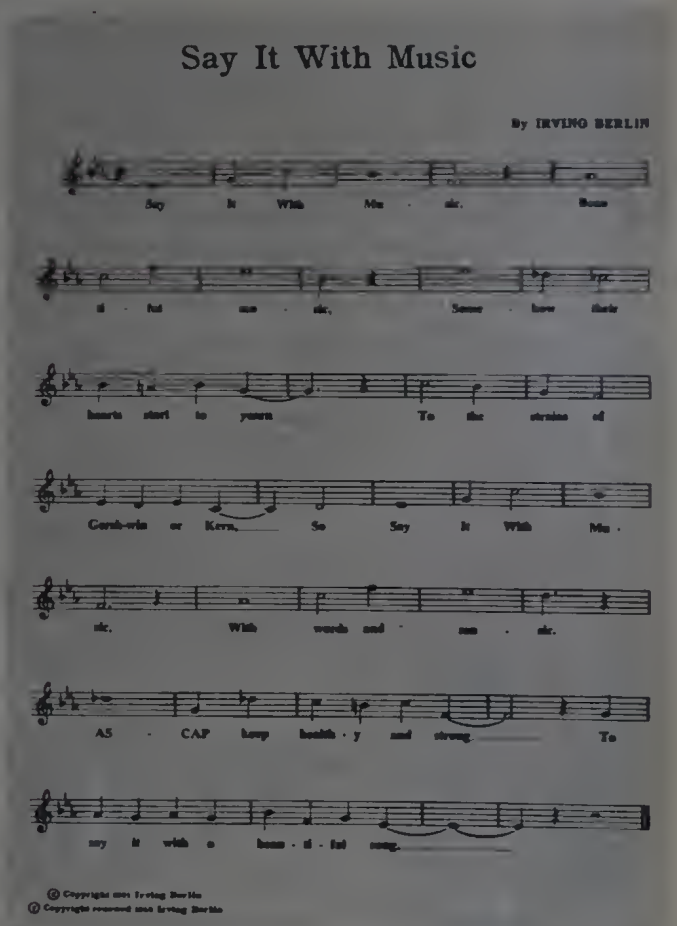
Ten years ago, when ASCAP celebrated its 40th anniversary, I concluded my remarks with some words that are, if anything, even more applicable today:

"We are singing in a full voice now because they sang in a small voice then.

"We gaze from the roof of a shining tower because they labored to build a firm foundation.

"We are because they were."

Happy "50th anniversary
Irving Berlin



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A PRODUCTION

Laine's L. A. Grove Return Mixes Song and Comedy

LOS ANGELES — World traveler Frankie Laine came home from the San Remo Music Festival to play the Cocoanut Grove in Los Angeles (4) and overwhelmed his fans with something old, new and blue.

Laine captivated his opening night audience with a strong and continual line of comical banter which kept his "ad lib" turn together. For Frankie, by appearing in San Remo, had been unable to rehearse his act with the Freddie Martin orchestra and was playing it by ear and memory when he opened his first Grove appearance in five years.

Constructed mainly around his disk hits, Laine's act offered new arrangements of past smashes and several fresher tunes which proved a hit more potent; namely, "What Kind of Fool Am I" and a chain gang wailer "Rocks and Gravel."

Laine is one of those gifted vocalists whose emotional appeal and vocal force never diminish. Hence his renditions of "High Noon" and "Granada" are strong as ever.

In order to get in his 19 tunes, Laine cut the arrangements short, keeping a swift pace. An eight-voice chorus was supposed to lend support but offered only scattered "ohs" and "ahs" except during "Granada" and "I Believe" when their full force was displayed.

In summation, Laine remains at the top of his form and continues to please with one of the most distinct voices in showbiz. **ELIOT TIEGEL**

Decca's Brown On Tour

NEW YORK—Ruth Brown, who recently signed with Decca Records is currently on a string of one-nighter dates set by Shaw Artists. The singer, who began her tour Monday (24) in Columbus, Ga., is working her way north with stops in Tuskegee, Ala., Atlanta, Ga., Richmond, Va., Washington, Baltimore, Pittsburgh, New York and Boston.

During the tour, Miss Brown will also work as promotion agent for her first Decca single, "What Happened to You," coupled with "Yes Sir That's My Baby." The Decca signing incidentally, was negotiated through Goldie Goldmark's Award Music.

Geordie Hormel: No Ham, He

NEW YORK—Geordie Hormel, the meat packing millionaire, has caught the show business bug. In addition to breaking in a new singing act at The Most, eastside jazz nitery, Hormel also produced his own album which is now making the rounds of the record companies. For the date, Hormel hired J. J Johnson to do the arrangements and as many as 40 musicians on some of the tracks. He's being managed by George Treadwell.

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T. Carpenter Sings the Blues

NEW YORK — Thelma Carpenter, long absent from the night club scene, returned last week to the Bon Soir to bring her special brand of singing to a highly responsive following and to a younger set previously unfamiliar with her work. Her nicely controlled voice can range from a clear, blasting, passionate sound to a hushed sobbing, and at her best she does just this.

If criticism can be offered, it is that, from such great songs as "Porgy" from the show "Blackbirds of 1928" and Kurt Weill's "Trouble Man," so perfectly suited to her individual style, she resorts to others that make few demands and could be sung practically as well by any number of lesser talents. A singer with a feeling for the blues, she might do well to add more of them to her repertory. Miss Carpenter has a strong assist from her accompanist, Billy Dennison.

On the hill with Miss Carpenter are several other talented performers: a disheveled blond comedy-singer, Jackie Robbins, with some fresh material (in a particularly funny number she laments being lost from Frank Lloyd Wright house); a rather absurd young Dutchman, Peter Pil, with his legerdemainish shaggy-dog-stories; and an English singer, Dick Bennett, playing his first American date. Bennett has a strong, evenly produced voice, and in selection of material, resembles Frank Tony Bennett. Unfortunately, he often works closer to the microphone than is necessary for anyone with such a powerful voice. He opens at the Living Room shortly. **JOHN HAYS**

N.Z. FESTIVAL Needs Name To Grow Big

AUCKLAND — Fifty New Zealand jazz musicians on stage at one time, blowing an enthusiastic if not perfect version of **Woody Herman's** classic "Woodchoppers Ball," wound up the second Tauranga Jazz Festival.

The brainchild and dream of organizer **Dave Hall**, the second annual festival proved successful artistically but not financially. Some 3,000 people attended the two-day session. This audience more than trebles last year's attendance. Hall and his committee feel that although they lost money on the venture, they will stage another next year, to promote jazz here. They have the physical backing of the local authorities but unfortunately no sponsor to pack up the tab.

Musicians from all over the North Island turned up to give their services free and pay their own way.

Most of the music played derived from well-known American standards although Auckland musician **Bruce Morley** (he won a Down Beat competition for his drum composition, "Solo for Drum City") brought along some works of **Bill Holman & Bill Russo**, which were presented by his sextet.

What's planned for next year, according to an organizer, is more emphasis on overseas musician, or musicians. A name performer would bring the audience, and a name would help get the much-needed sponsor.

FRED GEBBIE

TV GUEST APPEARANCES BY RECORD TALENT

FEBRUARY 24-29 (All Times Eastern Standard)

ARNOLD, EDDY—Jimmy Dean Show (ABC-TV, 9-10 p.m., Thursday 27).
BAILIE, CORNELL—Bell Telephone Hour (NBC-TV, 10-11 p.m., Tuesday 25).
BEATLES, THE—Ed Sullivan Show (NBC-TV, 8-9 p.m., Sunday 23).
BEL MIDO—Jimmy Dean Show (ABC-TV, 9-10 p.m., Thursday 27).
CALLOWAY, CAB—Ed Sullivan Show (CBS-TV, 8-9 p.m., Sunday 23).
CASADESUS, ROBERT, GABY & JEAN—Bell Telephone Hour (NBC-TV, 10-11 p.m., Tuesday 25).
CASHEY, JACK—Bell Telephone Hour (NBC-TV, 10-11 p.m., Tuesday 25).
JOE AND EDDIS—Tonight Show (NBC-TV, 11:15 p.m.-1 a.m., Wednesday 26).
JONES, SHIRLEY—Telephone Hour (NBC-TV, 10-11 p.m., Tuesday 25).
LOVELL, MARILYN—Danny Kaye Show (CBS-TV, 10-11 p.m., Wednesday 26).
LAWRENCE, CAROL—Tonight Show (NBC-TV, 11:15 p.m.-1 a.m., Thursday 27).
MAUREWICH, GENE—Jackie Gleason Show (ABC-TV, 10-10:30 p.m., Thursday 27).
McCRAE, GORDON & SHEILA—Ed Sullivan Show (CBS-TV, 8-9 p.m., Sunday 23).
MASON, JACKIE—Danny Kaye Show (CBS-TV, 10-11 p.m., Wednesday 26).
MILLS BROTHERS—Tonight Show (NBC-TV, 11:15 p.m.-1 a.m., Friday 28).
PAGE, PATTI—Bell Telephone Hour (NBC-TV, 10-11 p.m., Tuesday 25).
PSORCE, JAN—Lamp-Unto-My Feet (CBS-TV, 10:30-30 a.m., Sunday 23).
RAITT, JOHN—Steve Allen Show (SYND).
RIVERS, MARYS—Steve Allen Show (SYND).
RODGERS, JIMMIE—Steve Allen Show (SYND).
ROGERS, ROY AND EVANS, DALE—Hollywood Palace (ABC-TV, 9:30-10:30 p.m., Saturday 29).
SAHL, MORT—Steve Allen Show (SYND)
SHENANDOAH TRIO—Steve Allen Show (SYND)
SMITH, RAYS—Hollywood Palace (ABC-TV, 9:30-10:30 p.m., Saturday 29).
SONS OF THE PIONEERS—Hollywood Palace (ABC-TV, 9:30-10:30 p.m., Saturday 29).
VALENTE, CATERINA—Danny Kaye Show (CBS-TV, 10-11 p.m., Tuesday 25).
YOUNGBLOOD, THE—Red Skelton Hour (CBS-TV, 8-9 p.m., Tuesday 25).

The national network TV guest appearances listed above provide outstanding promotional opportunities for jazz, appropriate record releases and for all stores and jobbers who can benefit from the exposure of these record artists to millions of consumers. This chart should be used as a calendar around which to plan window, counter and other displays by which the TV appearance can be merchandised to the record-buying public.

New York PRESS BOX SCORE

"FOXY"

"Foxy," the musical adaptation of Ben Johnson's "Volpone," opened last week (16) on Broadway to mixed notices, with unconditional raves, however, for its star Bert Lahr. RCA Victor has the original cast album rights to the show and Commandor Music is publishing the Johnny Mercer-Robert Emmett Dolan score.

Following is a breakdown of the New York press critical appraisal of the show and the score:

TIMES: SHOW—"If you admire Bert Lahr—and it's un-American not to, you know—'Foxy' is for you."

SCORE—"The lyrics by Johnny Mercer are often bright and Robert Emmett Dolan's tunes are bouncing and graceful in a way reminiscent of the self-assured Twenties."

HERALD TRIBUNE: SHOW—"Bert Lahr should be preserved like a fine old wine, or in one, it doesn't matter which . . . 'Foxy' may not be able to do it all by itself."

SCORE—"The suggestion of literacy stems not from Ben Johnson but from the articulate intricacy of Mercer's lyrics. Dolan's score is in the whole conventionally pleasant with a particular appealing pop ballad in 'Talk to Me Baby.'"

DAILY NEWS: SHOW—"Producer David Merrick may have struck gold. . ."

SCORE—"The music and lyrics are not cut-and-dried. There are many enjoyable numbers like 'Many Ways to Skin a Cat,' 'Talk to Me Baby,' 'This is the Night to Howl' and 'Raw, Raw, Run Cinderella.'"

POST: SHOW—". . . lacks the artful brilliance of production that could have aided it immeasurably . . . but it has the immense virtue of a good idea that supplies Mr. Lahr with a role brimming with opportunities, and he takes advantage of them superbly."

SCORE—"Dolan has contributed a pleasant score with an attractive romantic song called 'Talk to Me Baby,' and Mercer's lyrics are characteristically in his deft and witty vein."

JOURNAL-AMERICAN—SHOW—"The evening is largely Lahr's, and while he's around everything is delicious; otherwise it is something less than a top-drawer attraction."

SCORE—"The score is charming, they have a big one in 'Talk to Me Baby' and certainly the 'Cinderella' ballad is a winner."

WORLD-TELEGRAM—SHOW—"The people, songs, action and comedy are mildly entertaining and never less than pleasant."

SCORE—"You can expect to hear a lot of 'Talk to Me Baby.'"

PEOPLE AND PLACES

By MIKE GROSS

The **Beatles** have gone home but the memory lingers on. Even **Richard Rodgers** got into the act with this appraisal, according to **Ed Sullivan**: "The Beatles' hillbilly songs are lowbright and their greatest accomplishment is that American kids scream excitedly." . . . Music biz wags are wondering whether **Michael, the Talking Dog,** signed to Epic Records last week, is being groomed for press interviews by label's publicity **Judy Lishinsky.** . . . "An Evening Made Famous by Glenn Miller" package, including the **Glenn Miller Singers, Tex Beneke, Ray Eberle,** the **Modernaires** with **Paula Kelly,** make their New York debut March 2 at the Royal Box of the Hotel Americana for a month's stand. . . . **Arthur Fiedler** and the Boston Pops ork will team up with trumpeter **Al Hirt** for an RCA Victor album.

Don Kirshner, veepee of Columbia Pictures' music and record divisions, and some of his teen-age writers get a capsule course in the March issue of Show magazine. In the piece, **Toni Wine,** 16-year-old writer-singer, says "Every age has its dumb sound. Ha! The dumb sound is the commercial sound. It's nice to hear your songs on the radio." . . . Pianist **Peter Nero** is continuing his campus concert tour with dates scheduled through April. . . . **Robert Wells** will write the lyrics for **Henry Mancini's** "Shot in the Dark" pic score. . . . **Jan McArt,** musical comedy, TV and night club singer, has been signed as standby for **Janis Page** in the Broadway musical, "Here's Love."

Ronnie Gilbert, formerly with the **Weavers,** made her solo debut at New York's Bitter End last Monday (26). . . . **Bobby Rydell** canceled his South American tour because of illness. . . . **Jimmy Clanton,** who signed for Philips, has scheduled a cross-country personal appearance tour which will take him to Hollywood and meetings with film and TV producers. . . . **Lesley Gore** will enter Sarah Lawrence College in New York's Bronxville next fall instead of Northwestern University, Evanston, Ill. Her parents visited Northwestern because they felt it was too far from home in Tenafly, N. J., and too close to the Chicago offices of Mercury Records. "Mother envisioned them taking me out of classes for recording sessions," said the 17-year-old singer. . . . **Martha Walker,** Scottish singer, opens at the Ankara Club, Pittsburgh, March 8.

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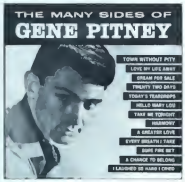

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MU 1006	TAKE ME TONIGHT LOUISIANA MAMA		MU 1032	TRUE LOVE NEVER RUNS SMOOTH DONNA MEANS HEARTBREAK		MU 1902	ONLY LOVE CAN BREAK A HEART EVERY BREATH I TAKE	
MU 1011	EVERY BREATH I TAKE MR. MOON, MR. CUPID AND I		MU 1034	TWENTY FOUR HOURS FROM TULSA LONELY NIGHT DREAMS		MU 1903	THE MAN WHO SHOT LIBERTY VALANCE HALF HEAVEN, HALF HEARTACHE	

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Radio-TV PROGRAMMING

• READY-TO-GO PROGRAMMING • VOX JOX
• PROGRAMMING NEWSLETTER

Decca Aids Programming

• Continued from page 1

nouncements, as beds for public service, promo and other announcements. The nature of the basic theme allows for use on virtually all stations, regardless of format.

Side 2 has seven features intros for the correct time (:10), weather (:09), traffic (:08), news (:08), community events (:09), contests (:12) and a five-second choral punctuation; all based on "The Haunting Theme."

Decca's promotional arm has utilized the programming-production aid 45's to its distribution network for radio stations in their respective areas. All AM and FM outlets are eligible to receive both the production disk and the regular 45 "Haunting Theme." These release whether regularly covered by a Decca distributor or not. Stations not regularly serviced by a Decca branch or through a Decca subscription service may contact the Decca distributor for their area or write directly to the promotion office, Decca Records, in New York City.

City Service?

LONG BEACH, Calif. — KLON Radio here has added a new public service program series entitled, "Know Your City Employee." Produced and directed by the Long Beach City Employees Association and aired each Sunday at 9:15 p.m., the program is designed to acquaint area residents with the duties of the city officers and employees.

KEITER TO AIR MIAMI BOUT

MIAMI—Les Keiter, WFIL, Philadelphia, sports director, will handle the blow-by-blow description of the World's Heavyweight Championship fight between champion Sonny Liston and challenger Cassius Clay in Miami Tuesday (25) for the ABC radio network. This will be the fifth heavyweight championship bout Keiter has broadcast.

New Series Marketed By Triangle

PHILADELPHIA — Thirty radio programs linked to important days of the year will be produced and syndicated by the Triangle Stations.

Six holidays and 10 famous birthdays are among the events to be marked by the individual salutes, to be taped by WFIL, the Triangle radio outlet in Philadelphia.

The semi-dramatic documentaries, entitled "Anniversaries in Sound" and under the direction of Florence Steck, are designed for annual repeat use. Among the dates included in the series are January 17, Benjamin Franklin's birthday; February 14, Valentine's Day; April 28, Shakespeare's birthday; May 8, Harry Truman's birthday; June 6, D-Day; June 16, Father's

(Continued on page 48)

Arthur Godfrey's 31st Year Looking Toward More Firsts

By GIL FAGGEN

NEW YORK—On January 15 Arthur Godfrey marked his 30th Anniversary with CBS radio. The network, radio-TV, show biz, motion picture and top government luminaries all joined in the formidable celebration which began on the 15th and climaxed Saturday, January 25, with an historic all-night network broadcast.

History making in broadcasting is a forte of Godfrey's, who has racked up a number of firsts in the media. Thirty years ago he did the first all-night entertainment show that was ever done on a radio station. Perhaps his most notable first was the warm, friendly and highly informal on the air approach he brought to radio which paved the way for the thousands of "personality" programmed radio stations operating today.

From the beginning, Arthur believed that the way to an audience's ears was the personal approach. He developed the attitude that he had no audience and that only one person was listening.

"I gotta get the guy or gal and hold attention. The way to do it is to talk to only one person, and forget everybody else," says Godfrey.

Arthur's approach to his first morning show on WJSV Washington, D.C. was one that might not be recommended for most deejays today. In an effort to get rapped from the show, Godfrey interrupted a record that was playing and injected a bit of sauce language that sounded like this: "Can you imagine sitting here listening to this kind of junk at this time of the morning? How come I have to sit here and tell you what time it is—you got no clock?" He then smashed the record over the mike. He told his audience that morning to open the windows and look out if they wanted to find out what the weather was. Arthur then proceeded to razz his boss at the NBC station and chided him for not listening to the radio in the morning. Deejays are fired today for much less than anything Godfrey said or did that morning. Godfrey wasn't fired. His boss was slipped with listener's reaction to the "Red Head's" tirades and the show continued for a year before he joined CBS.

"Arthur Godfrey Time" today on the CBS radio net—although not different in flavor from Arthur's earlier broadcasts—is a major production involving a team and a great deal more time and work on Godfrey's part.

Hard Work—Long Hours

The 50 minutes he does every day requires three hours of rehearsal. All concerned, and Arthur in particular, work hard and strive for perfection. The CBS-Godfrey team is headed by producer Ted Bergmann, who handled production on the special 30th anniversary programs during the week of January 20-25. A former director of the NAB from 1954-56, the 42 year-old native New Yorker had been president of his own production firm for two years before joining "Arthur Godfrey Time."

Other members of the team include: Associate producer, Art Thebado, who schedules and books guests for the show; a production assistant whose job it is to compile and write the information used daily on the program; a researcher and script writer, two tape editors, audio engineer, Arthur's personal secretary and two assistants that handle fan mail; and the publicity arm which includes Arthur's personal press man plus the CBS radio PR staff.

Performing talent spotlighted regularly are singer Richard Hayes, Rufus Jarman, a slew-foot-type joker, Linda Scott, the Gerstenlaw Brothers—and as of late—comedian Pat Buttram, plus the seven-piece Johnny Parker orchestra.

A good way to get Godfrey's temper up is to suggest that his audience is mainly comprised of the strawberry hat set.

"There isn't a program on the air with any dignity and substance and integrity without its share of older people in the audience," emphasized Godfrey. "In two separate surveys taken by the Lipton Tea and Toni people, the results differed tremendously. Lipton's survey showed my audience comp to be 50 years old and older. Toni's survey showed the bulk of my audience to be under 40."

Cross-Country Junket

"The junket I took around the country awhile back visiting the CBS affiliates bears out the Toni survey to my mind," said Godfrey. "We (the cast and Godfrey flew in his airplane) performed before, as an example, 7,500 University of Texas students, who stood in a rainstorm to see the show. The

(Continued on page 14)

BEHIND THE SCENES FOCUS . . .

. . And Who's An 'Alleycrock?'

Who's an "Alleycrock?" Lawson Deming is an "Alleycrock," a "Tarkington Whom," and "Voracious." Deming is one of those multi-talented individuals that regularly appear on and off camera that few people would ever recognize outside of their creative garb, but on whom the success of so many local and national children's TV shows depend.

A master dialectician, Deming is the voice and character-in-disguise for several of KYW-TV's children's shows. When "Woodrow the Woodsman" needs a butler, or a cross-eyed carpenter, Deming donts a costume and goes before the cameras but as a general rule, he's the voice behind everything from unusual animals to long distance telephone calls from Africa. When the Lynn Sheldon, host of the "Barnaby Show" on the Cleveland stations, needs a visitor or a visiting relative, it's Deming in another outfit.

At 9 a.m. daily, "Woodrow the Woodsman" greets the young and the young at heart over KYW-TV from his forest home in studio B. Woodrow's principal pals are the "Alleycrock" named "Freddy Gesundheit," the son of an alligator and a crocodile who met in a Vienna zoo, an English owl named "Tarkington Whom," and a friendly elephant named "Voracious." They're all spoken for by Deming who also acts as puppeteer with the assistance of members of the stage crew.

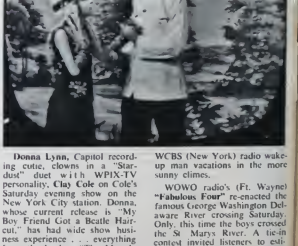
A graduate of Cleveland College of Western Reserve where he was a drama major, he is candid about the life of a free

(Continued on page 48)

AS THE MIND, muscles and voice of "Freddy Gesundheit, the Alleycrock," Lawson Deming makes a few mechanical adjustments before air time.

VOX JOX

By GIL FAGGEN



Donna Lynn, Capitol recording cutie, claims in a "blast-dust" duet with WPIX-TV personality, **Clay Cole** on Cole's Saturday evening show on the New York City station. Donna, whose current release is "My Boy Friend Got a Beatle Haircut," has had wide show business experience . . . everything from the lead in "The Miracle Worker" in summer stock, to performing at Atlantic City's 500 Club.

Dave Garroway, former host of the "Today" show will sit-in on **Jack Sterling** for four weeks beginning March 2 while the WCBS (New York) radio wakeup man vacations in the more sunny climes.

WOWO radio's (Ft. Wayne) **"Fabulous Four"** re-enacted the famous George Washington Delaware River crossing Saturday. Only, this time the boys crossed the St Marys River. A tie-in contest invited listeners to estimate the time it took to row across the river. Among the fine prizes being offered are boxes of chocolate covered cherries (naturally) which were awarded every half-hour.

Bob McGrath, music director

(Continued on page 48)

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FOREMOST IN FINE RECORDING

PROGRAMMING NEWSLETTER

Tight Playlists & Ratings

By BILL GAVIN
Contributing Editor

For the past year or so, top 40 station managers have been taking second looks at their playlists. More specifically, they have been asking themselves if the playlist should be shortened. Most of the answers have been, "Well—maybe—but let's not change things until we see how the experimenters have made out." The experimenters, of course, were those few brave souls who chopped their playlists to fewer than 50 records.

The record of the short list stations is good, but it is far from conclusive at this point. Let's look at several cities in which the tight playlist policy has been tested.

Cincinnati offers the most successful example of the tight list policy. For several years WSAI has dominated this market, with a share of audience ranging from 40 per cent to 60 per cent. Station policy has been to play practically nothing but the top 40, plus established national hits. Station WCIN, featuring mostly r.&b. records, has introduced much of the new material that sells in the area. Recently, Station WCPO has adopted a progressive programming policy which incorporates some of the strongest new material. Latest listeners surveys show WCPO's position to be improving, but not as yet a proved winner.

The story of WLS in Chicago is well known. With a tight playlist policy, introduced a couple of years ago, WLS made phenomenal rating gains and soon became the controlling influence in record sales in a wide area around Chicago. Even so the WLS ratings are not clearly No. 1. Rating leadership is shared with WIND (and several others), whose policy is non-rock singles plus a few selected albums. The ABC ownership of WLS decided to give the same music policy a try in its New York station, WABC. After a false start or two, it began to produce substantial rating gains, and is still doing well with a policy of trying to be very sure about every new record added to the list. However, the amazing resurgence of WMCA has stolen most of the glory in New York. This station now heads the rating parade with a policy oriented toward being first to break the new hits.

In San Francisco last year, new ownership at KYA switched from a liberal policy (top 60 plus 30 or 40 or more) to a cooperative policy of top 30 plus from 10 to 20. Ratings nose-dived during the first few months, but the station has made a powerful gain recently and is generally second only to good music leader KSFO. Top 40 competition in the area has come from KEWB, a Crowell-Collier property, whose policy in playing new material is considerably more liberal than KYA's. As between KYA and KEWB, the former spends considerably more money on contests, prizes and promotions, which may have some bearing on ratings. The top advantage enjoyed by KYA is its ability to simulate the sales of the records it plays, even though KEWB may have, and usually does, start the sales rolling.

The most recent successful convert to a tight playlist has been WKNR, Dearborn, Mich. Here the music policy is a top 30 plus one. With the rapid rise and fall of hits in the Detroit market, there are about five or six new items on each week's playlist, all but one of which had to be broken in the market by CKLW, WFBK, WXYZ or the r.&b. station, WILB. Rating gains at WKNR have been phenomenal. Unofficial reports credit the station with the No. 1 position from 3 p.m. to 10 p.m. In spite of such a success story, conservative managers elsewhere are asking: Will it last? Is it the music policy? Or is it something else that they're doing better?

While there is as yet no compelling proof that the tight playlist is a winner, there is no denying that fact that it has produced certain rating advantages in most of the cities where it has been tried. The fact that it has failed to achieve a No. 1 position in cities like New York, Chicago, Los Angeles and San Francisco indicates that it is not infallible.

Picking and breaking new hits is one of radio's exciting adventures. It is at present an open question as to how important this activity may be in attracting listeners. Considerable prestige attaches to the station that is first with the hot new releases. One wonders, however, if much of that prestige is not limited to the professional world of radio and records, with very little luster being perceived by listeners.

Programming popular records is, I think, largely a question of finding the proper balance between the familiar and the new. It's a question of how many repetitions of a current hit a listener will tolerate. It's a question of how interested listeners really are in new records, and how many new offerings they will accept.

Concentrated play of the top hits is a proved formula. The greater the variety, the greater the skill needed to bring home a winner.

READY-TO-GO PROGRAMMING

Program directors and disk jockeys will find this material a ready source from which to build weekly programming periods. All that's needed are the disks from the station's record library.

MIDDLE-ROAD SINGLES

Not too far out in either direction, the following singles, selected from the current Hot 100, are the most popular middle-road records of the week. Rank order here is based on relative standing on the Hot 100.

This Week	Last Week	From this week's Hot 100 TITLE, ARTIST, LABEL	Weeks on Hot 100
1	1	JAVA, Al Hirt, RCA Victor 8280	9
2	2	MAYY BLUE, Diane Renay, 20th Century-Fox 456	6
3	4	STOP AND THINK IT OVER, Dale & Grace, Montel 922	6
4	5	SEE THE FUNNY LITTLE CLOWN, Bobby Goldsboro, United Artists 672	8
5	8	I LOVE YOU MORE AND MORE EVERY DAY, Al Martino, Capitol 5108	5
6	7	A FOOL WHO LEARNS, Andy Williams, Columbia 42950	8
7	3	POR YOU, Dick Nelson, Decca 31574	10
8	12	THE SHELTER OF YOUR ARMS, Sammy Davis Jr., Reprise 20216	12
9	6	ANYONE WHO HAD A HEART, Dionne Warwick, Scepter 1262	13
10	14	I WISH YOU LOVE, Gloria Lynne, Everest 2036	8
11	19	GOING, GOING, GONE, Brook Benton, Mercury 72230	5
12	10	HELLO, DOLLY! Louis Armstrong, Kapp 573	3
13	13	IT'S ALL IN THE GAME, Cliff Richard, Epic 9633	14
14	17	MILLER'S CAVE, Bobby Bare, RCA Victor 8294	4
15	18	HE SAYS THE SAME THINGS TO ME, Skeeter Davis, RCA Victor 8288	8
16	—	BLUE WINTER, Connie Francis, MGM 13214	1
17	—	BYE BYE BARBARA, Johnny Mathis, Mercury 72229	5
18	—	UNDERSTAND YOUR MAN, Johnny Cash, Columbia 42964	2
19	—	STARDUST, Nino Tempo & April Stevens, Atco 6286	2
20	20	I'LL REMEMBER (In the Still of the Night), Sonny & Johnny, Canadian-American 164	7

YESTERYEAR'S HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land five years ago and ten years ago this week. Here's how they ranked in Billboard's chart of that week.

POP—5 YEARS AGO March 2, 1959

1. Stagger Lee, L. Price, ABC-Paramount
2. Donna, R. Valens, Del-Fi
3. Charlie Brown, Coasters, Atco
4. 16 Candles, Crests, Coed
5. Petite Fleur, C. Barber's Jazz Band, Laurie
6. I Cried a Tear, L. Baker, Atlantic
7. Venus, F. Avalon, Chancellor
8. Peter Gunn Theme, B. Anthony, Capitol
9. All American Boy, B. Parsons, Fraternity
10. Alvin's Harmonica, D. Seville & the Chipmunks, Liberty

POP—TEN YEARS AGO March 2, 1954

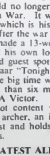
1. Secret Love, D. Day, Columbia
2. Oh, My Papa, E. Fisher, RCA Victor
3. That's Amore, D. Martin, Capitol
4. Make Love to Me, J. Stafford, Columbia
5. Stranger in Paradise, T. Bennett, Columbia
6. Changing Partners, P. Page, Mercury
7. I Get So Lonely, Four Knights, Capitol
8. Young at Heart, F. Sinatra, Capitol
9. Till We Two Are One, G. Shaw, Decca
10. Heart of My Heart, Four Aces, Decca

RHYTHM & BLUES—Five Years Ago—March 2, 1959

Stagger Lee, L. Price, ABC-Paramount
I Cried a Tear, L. Baker, Atlantic
It's Just a Matter of Time, B. Benton, Mercury
Lonely Teardrops, J. Wilson, Brunswick
Try Me, J. Brown, Federal
16 Candles, Crests, Coed
Charlie Brown, Coasters, Atco
Pretty Girls Everywhere, E. Church, Class
The Right Time, B. Charles, Atlantic
Smoke Gets in Your Eyes, Platters, Mercury

ARTISTS' BIOGRAPHIES

For your programming use here are pertinent facts about hot disk artists. If clipped and pasted on 3 by 5 cards these biographies will help you build a convenient file of such data.



JOHN GARY (RCA Victor) PM: Joe Cusin

The multi-talented John Gary began his professional singing career early in life. Born in New Orleans and taught to sing by his mother, a concert violinist, he won a three-year scholarship at the Cathedral of St. John the Divine in New York City when he was nine years old. He was appearing in U.S.O. shows regularly by the time he was 12, and at the age of 14 was off on a cross-country concert tour.

At the suggestion of Hedda Hopper, the film columnist, he was given several motion picture roles, one of which was in James Cagney's "Time of Your Life." While in Ken Murray's "Blackouts" revue he lost his voice—on stage. Convinced that he could no longer sing, he enlisted in the Marines during the Korean War. It was at this time that he developed the vocal sound which is his trade-mark today.

After the war John studied opera and folk singing, and in 1957 made a 13-week tour of Europe. Returning to the U. S. he had his own local radio show in Binghamton, New York, and did guest spots on the Lawrence Welk TV show and the Jack Paar "Tonight" show, to name a few. In 1962, deciding that the big time was now or never, he returned to New York. In less than six months he was put under exclusive contract to RCA Victor.

Not content with being only a singer, John is also an expert archer, an inventor, a sculptor, a songwriter, a poet, a guitarist and holds two, yet unbroken, underwater endurance records.

LATEST ALBUM: "Encore," in its second week on Billboard's Top LP's chart, jumped from 85, and "Catch a Rising Star," his first release for RCA, is holding its own in 19th place after 17 weeks on the chart.

Arthur Godfrey

• Continued from page 12

only grey hairs around that day were in the heads of the boys in the band," he mused.

Godfrey's first night club engagement in 30 years was at the Stardust in Las Vegas in February of 1962. Up against some of the top acts in show business, "the Old Redhead" and his supporting group brought in a crowd comprised of 70 per cent young married couples and colleagues.

Citing General Cigar's 30-day participation buy on "Arthur Godfrey Time," Arthur mentioned out that the company sold out its entire Christmas pack for the first time in years. Thousands of customers went into stores asking for "the Arthur Godfrey cigar." Launched initially displaying a broad grin, Arthur asked, "old women smoke cigars?"

Arthur Godfrey's contribution to radio has been, monumental. During the past decade he has also contributed much to the world of music. Through his various programs he has perhaps been responsible for introducing more new talent to the world than anything else is amazing today. Among these have been a number of top recording artists (Godfrey himself is certainly no slouch in making hit records). Almost a year ago he ever active Godfrey launched his own recording label, Contempo Records, which has given him opportunity to even more up and coming artists to make their niche in the music world.

WITH THE COUNTRY JOCKEYS

By BILL SACHS

COUNTRY D. J. OF THE WEEK

Pleasant Ray (Hegwood), from down Texas way, has joined the staff of WFMX, Statesville, N. C., as country personality, deejay and salesman. WFMX is North Carolina's only full-time c.&w. station. . . . Country deejays missed in the mailing on Jerry Smith's new release on the Rosie label, "Easy Rocking Chair" b.w. "Little Ah Sid," may obtain a copy by writing on their letterhead to Madison Distributing, 503 West 74th Street, Minneapolis. Jerry has been plugging the platter in several recent appearances on the **Leo Greco** TV show carried by five Midwestern stations. . . . **Johnny Hatfield,** program director at KRDS, Phoenix, Ariz., infos that the station recently made the switch from a "good music" format and is now the only full-time c.&w. station in Phoenix. The results have been most gratifying, Hatfield reports. "I'd appreciate a plug in your column," pens Johnny, "so that we might build up our c.&w. library." **Dave Olson,** of WNWC, impressed me with his letter. Perhaps we can get the same results. We can also use some good promotion spots from c.&w. artists.

Ken Koonce has joined the jockey staff at WFXL, Detroit's only country station. . . . "I still need all the help I can get in

(Continued on page 47)

WSM Radio's "Mister D.J. U.S.A." for February 28 will be John Bennefield of Station WGUS, Augusta, Ga. John started his first radio job at age 21 years ago, at the age of 16, and has been in radio ever since. His shows are aired twice daily on WGUS, 6 a.m. to 9 a.m. and 1:30 p.m. to 4:30 p.m. John is married and has three children

back again
with another

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"NADINE"

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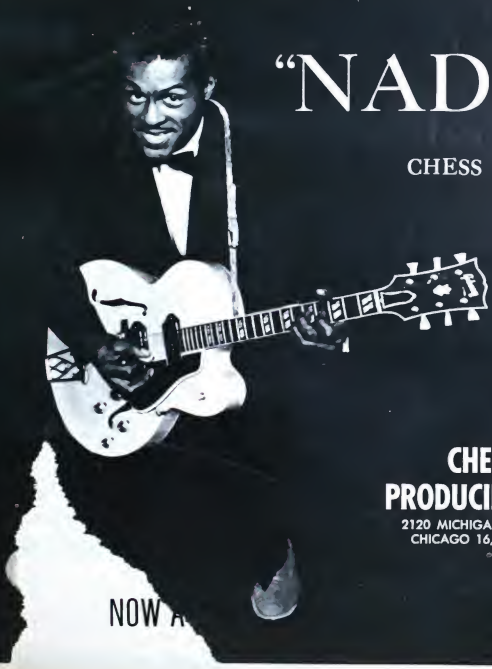

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NOW A

Burton Heads CMA's Fund-Raising Drive

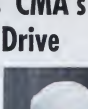
By MARK-CLARK BATES

NASHVILLE—Judge Robert Jay Burton, president of Broadcast Music, Inc., has been named by the Country Music Association's Board of Directors to head up the association's Hall of Fame and Museum fund-raising drive, it was announced this week.

Contributions in the amount of $10,000 pledged over a 10-year period will be solicited, according to Frances Preston, chairman of the board of CMA.

Contributions will be pledged to the Country Music Foundation and will be tax deductible, she said. Those contributing $10,000 or more will have their names placed on a bronze plaque in the building.

The proposed new building for the CMA took a giant step toward reality last November when Mayor Beverly Briley of



ROBERT J. BURTON

Metropolitan Nashville-Davidson County announced the grant of a parcel of land at the corner of Sixteenth Avenue, South and Division Street for this purpose. The location is considered a key property as it fronts the street known in the industry as Record Row.

The proposed building will house CMA offices, a Museum and Hall of Fame. The building committee includes Frances Preston, of BMI, Bill Denny, of Cedarwood Music, Dick Frank, CMA attorney and Hal Cook, publisher of Billboard.

One of the features of the building will be the Hall of Fame. The Hall will focus national attention on the role of country music "greats" past and present. Already Fred Rose, Hank Williams, Jimmie Rodgers and Roy Acuff have been named to the Hall of Fame.

The CMA Museum will be a year 'round show place for the world of country music. Plans are being made to secure valuable articles, manuscripts and memoirs of all-time great country

(Continued on page 44)

More C.&W. News On Page 40

THIS HAPPY-LOOKING country music group played to 6,550 paid in two performances at the KRNT Theater, Des Moines, Sunday, February 16, on a Smokey Smith promotion. Left to right, back row: Billy Walker, Webb Pierce, Faron Young, Jan Moore, Leffy Frizzell, Elton Britt and Smokey Smith. Kneeling in front are members of Young's Country Deputies. On Saturday, February 15, the same unit, minus Billy Walker and with Sonny James, Ernest Ashworth and Texas Bill Strength added, played to 7,308 paid admissions for a gross of $16,725.50 at the Auditorium, Minneapolis. This was a record gross for Smith in the three years he has been promoting country shows at the latter spot.

Hickory Signs Lonnie Donegan

NASHVILLE—Hickory Records' Joe Lucus has announced the signing of popular British artist, Lonnie Donegan, to a recording contract.

Donegan records for Pye in England and his records will be released exclusively on Hickory in the U. S. Lucus said Donegan will come to the States for periodic recording sessions.

A top vocalist in England, Donegan has had such hits in the States as "Rock Island Line" and Does Your Chewing Gum Lose Its Flavour," a song which reached the top five in the charts.

Lucus said Hickory plans to have its first Donegan release this week. Louis Benjamin, managing director of Pye, and his international exploitation manager, Ian Ralfini, were in Nashville last week.

Medallion Sets Cameron for C.&W. Series

HOLLYWOOD — Medallion TV Enterprises has signed Rod Cameron to star in "Star Route," new country and western folk music series which will be filed for syndication throughout the world. John Ettlinger, president of Medallion, has earmarked 26 half-hour segments of "Route" for filming both here and on location. Ettlinger, who previously produced "High Rolling in Danger" and "Kingdom of the Sea," will sign top country and western talent that have sold over a million records.

Initial show will topline LeRoy Van Dyke and will feature highlights of his career and personal life. Second segment will star Hank Thompson. Ettlinger is presently making a cross-country sales trek to meet with various ad agency reps anent "Route," which is produced-directed by Click Weston. Ettlinger is exec producer.

NASHVILLE—Hubert Long, president of the Hubert Long Talent Agency, Nashville, has signed Ferlin Husky, Ray Price, Bill Anderson and Skeeter Davis for individual appearances on "Star Route," the Rod Cameron-hosted TV-er.

Leon McAuliff, Minnie Pearl For Cheyenne

CHEYENNE, Wyo. — Leon McAuliff and His Cimarron Boys, Western swing aggregation, have been inked to appear as a feature at the Cheyenne Frontier Days Celebration, one of the nation's top rodeos, to be held here July 20-25. Appearing with the McAuliff band on the date will be "Grand Ole Opry's" Minnie Pearl.

The McAuliff lads are set for the Flame Theater Cafe, Minneapolis, March 2-7, to be followed with the Dolph Hewitt show in Chicago, March 9; Cimarron Ballroom, Tulsa, Okla., March 11, and the Bamboo Club, Enid, Okla., March 13. On March 19, the band moves into the Golden Nugget, Las Vegas, for a two-week stand. All told, the band is set for 12 weeks at the Golden Nugget this year.

WGN Barn Dance For Ill. Fairs

CHICAGO—Dolph Hewitt, manager of Station WGN's "Barn Dance," has consummated a deal whereby the country music package will appear as a grandstand feature at the Illinois State Fair, Springfield, August 15-18.

"Barn Dance" will present a single performance Saturday, August 15, and will follow with two shows on Sunday (16), three on Monday (17), and two on Tuesday (18). The WGN show played the State fair for the first time last year and pulled top-notch business.

Hewitt has also set "Barn Dance" for the Effingham County Fair, Effingham, Ill., which is held the first week in August.

HOT

Billboard SPECIAL SURVEY
For week ending 2/29/64

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	BEGGING TO YOU Marty Robbins, Columbia 42890	14
2	3	SAGINAW, MICHIGAN Lefty Frizzell, Columbia 42924	8
3	2	B. J. THE D. J. Stonewall Jackson, Columbia 42889	13
4	10	WELCOME TO MY WORLD Jim Reeves, RCA Victor 8289	6
5	5	FIVE LITTLE FINGERS Bill Anderson, Decca 31577	6
6	6	LOVE'S GONNA LIVE HERE Buck Owens, Capitol 5025	24
7	4	BEFORE I'M OVER YOU Loretta Lynn, Decca 31541	6
8	20	LONG GONE LONESOME BLUES Hank Williams Jr., MGM 13208	4
9	14	MOLLY Eddy Arnold, RCA Victor 8296	5
10	7	YOUR HEART TURNED LEFT (And I Was on the Right) George Jones, United Artists 683	5
11	9	NINETY MILES AN HOUR (Down a Dead-End Street) Hank Snow, RCA Victor 8239	19
12	12	LAST DAY IN THE MINES Dave Dudley, Mercury 72212	12
13	13	MILLER'S CAVE Bobby Bare, RCA Victor 8294	4
14	16	A WEEK IN THE COUNTRY Ernest Ashworth, Hickory 1237	5
15	15	D. J. FOR A DAY Jimmy "C" Newman, Decca 31553	12
16	18	MY TEARS ARE OVERDUE George Jones, United Artists 683	4
17	19	YOU'LL DRIVE ME BACK (Into Her Arms) Faron Young, Mercury 72201	11
18	30	UNDERSTAND YOUR MAN Johnny Cash, Columbia 42964	2
19	8	PEEL ME A NANNER Roy Drusky, Mercury 72204	13
20	11	OLD RECORDS Margie Singleton, Mercury 72213	10
21	23	LET'S GO ALL THE WAY Norman Jean, RCA Victor 8261	9
22	17	THIS WHITE CIRCLE ON MY FINGER Kitty Wells, Decca 31580	5
23	28	DREAM HOUSE FOR SALE Red Sovine, Starday 650	2
24	26	YOU ARE MY FLOWER Lester Flatt & Earl Scruggs, Columbia 42954	3
25	27	THE MORNING PAPER Jimmy Walker, Columbia 42911	10
26	38	WIDOW MAKER Johnny Horton, Decca 31558	4
27	31	HE SAYS THE SAME THINGS TO ME Skeeter Davis, RCA Victor 8268	6
28	36	WAITING A LIFETIME Carl Perkins, Decca 31582	3
29	37	TIMBER I'M FALLING Faron Young, Capitol 5111	3
30	39	THERE'S MORE PRETTY GIRLS THAN ONE George Hamilton IV, RCA Victor 8250	7
31	24	THANKS A LOT Ernest Tubb, Decca 31526	23
32	34	THE FILE Bob Luman, Hickory 1258	2
33	33	EASY COME—EASY GO Bill Anderson, Decca 31577	3
34	42	A LITTLE SOUTH OF MEMPHIS Franklin Miller, Starday 655	3
35	46	MIND YOUR OWN BUSINESS Johnny Dean, Columbia 42954	2
36	48	THE PILLOW THAT WHISPERS Carl Smith, Columbia 42949	2
37	44	THE WORLD LOST A MAN David Price, Rice 1001	2
38	21	LIFE CAN HAVE MEANING Bobby Lord, Hickory 1237	3
39	22	HOWDY NEIGHBOR, HOWDY Porter Wagoner, RCA Victor 8257	4
40	40	MY SARO JANE Lester Flatt & Earl Scruggs, Columbia	2
41	25	ONE DOZEN ROSES George Morgan, Columbia 42882	3
42	—	THAT'S WHAT MAKES THE ROUND Claude King, Columbia 42959	1
43	47	TRIANGLE Carl Smith, Columbia 42858	11
44	50	SURELY Warner Mack, Decca 315	2
45	—	HANGING AROUND Wynn Stewart, Capitol	1
46	—	NIGHT P Larry Ver	2
47	49	WORL Bobby T. U.S.A. "for	2
48	—	TE Curtis, Ga. John	1
49	—	ada show 21 years of 14, and has been	8
50	—	since. His shows are daily on WGUS, 6 a.m.	1

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Ken Koonce
jockey staff at W
only country statio
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(Continued

Miss Consistency

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Her Latest Release

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NOW AVAILABLE AT ALL DECCA* BRANCHES

Billboard

TOP LP'S

★ **STAR** performer—LP's on chart 9 weeks or less registering greatest proportionate upward progress this week.

◆ Award Industry Association of America seal of certification on million dollar LP's.

This Week	Last Week	Title, Artist, Label	Weeks on Chart
1	1	**MEET THE BEATLES** Capitol T 2047 (SL) ST 2047 (S)	5
2	3	**INTRODUCING THE BEATLES** Vee Jay LP 1063 (M) SR 1063 (S)	6
3	4	**IN THE WIND** Peter, Paul & Mary, Warner Bros. W 1867 (S), WS 1867 (S)	19
4	2	**THE SINGING NUN** Philips PCC 200 (M) PCC 600 (S)	7
5	5	**HONEY IN THE HORN** El Chico, RCA Victor LPM 3793 (M) LSP 3793 (S)	8
6	6	**CHARADE** Henry Mancini & His Orch., RCA Victor LPM 3753 (M), LSP 3753 (S)	10
7	9	**FUN IN ACAPULCO** Elvis Presley, RCA Victor LPM 3756 (M), LSP 3756 (S)	13
8	7	**JOAN BAEZ IN CONCERT, PART 2** Vanguard VRS 9113 (M), VSD 2152 (S)	13
9	13	**THE WONDERFUL WORLD OF ANDY WILLIAMS** Columbia CL 2737 (M) CS 9537 (S)	6
10	11	**THE SECOND BARBRA STREISAND ALBUM** Columbia CL 2054 (M) CS 8854 (S)	25
11	8	**PETER, PAUL & MARY** Warner Bros. W 1696 (M), WS 1696 (S)	97
12	18	**THERE I'VE SAID IT AGAIN** Bobby Vinton, Epic LN 24061 (M) BN 26061 (S)	5
13	14	**YESTERDAY'S LOVE SONGS—TODAY'S BLUES** Nancy Wilson, Capitol T 2911 (M), ST 2911 (S)	6
14	17	**RICK NELSON SINGS "FOR YOU"** Decca DL 4679 (M), DL 74679 (S)	9
15	15	**WEST SIDE STORY** Sound Track, Columbia OL 5670 (M), OS 2070 (S)	123
16	10	**LITTLE DEUCE COUPE** Beach Boys, Capitol T 1990 (M), ST 1990 (S)	5
17	16	**THE BARBRA STREISAND ALBUM** Columbia CL 2601 (M) CS 9201 (S)	47
18	12	**MOVING** Peter, Paul & Mary, Warner Bros. W 1673 (M), WS 1673 (S)	59
19	19	**CATCH A RISING STAR** John Gary, RCA Victor LPM 3743 (M), LSP 3743 (S)	5
20	21	**DAYS OF WINE AND ROSES** Andy Williams, Columbia CL 2615 (M) CS 8815 (S)	46
21	25	**LOUIE LOUIE** Kingsmen, Wand 657 (M), (no Stereo)	6
22	30	**JACK JONES' WIVES AND LOVERS** Kapp KL 1383 (M) KS 3383 (S)	10
23	38	**TIME TO THINK** Kingston Trio, Capitol T 2911 (M), ST 2911 (S)	5
24	24	**JOHN F. KENNEDY—THE PRESIDENTIAL YEARS 1960-1963** 20th Century-Fox TFM 3107 (M) (no Stereo)	3
25	23	**HELLO, DOLLY!** Original Cast, RCA Victor LSC 1507 (M), LSO 1507 (S)	2
26	26	**I LEFT MY HEART IN SAN FRANCISCO** Tony Bennett, Columbia CL 1849 (M) CS 8649 (S)	87
27	28	**THE VENTURES IN SPACE** Dolton BLP 2027 (M) STP 2027 (S)	6
28	20	**THAT WAS THE WEEK THAT WAS** Vanilla Fudge, Atco SD 8116 (M) SD 7016 (S)	10
29	39	**FOUR DAYS THAT SHOCKED THE WORLD** Various Artists, Calyx CP 2300 (M) (no Stereo)	4
30	46	**TENDER IS THE NIGHT** Johnny Mathis, Mercury MG 20898 (M) SR 60898 (S)	3
31	32	**OLDIES BUT GOODIES, VOL. 6** Various Artists, Original Sound 2001 (M), 8002 (S)	5
32	22	**DRAG CITY** Jan & Dean, Liberty LRP 3209 (M) LST 7209 (S)	4
33	27	**THE BIG SOUNDS OF THE DRACS** Capitol T 2001 (M) ST 2001 (S)	5
34	29	**LIVING A LIE** Al Martino, Capitol T 1973 (M), ST 1973 (S)	5
35	35	**WONDERFUL! WONDERFUL!** Lawrence Welk, Dot DLP 3553 (M) DLP 25553 (S)	3
36	36	**ROMANTICALLY** Johnny Mathis, Columbia CL 2690 (M) CS 8890 (S)	6
37	37	**THE JAMES BROWN SHOW** Capitol T 2000 (M) ST 2000 (S)	5
38	33	**CURE YOUR TONGUE, KNAVE!** Steadman Brothers, Mercury MG 20862 (M) SR 60862 (S)	2
39	52	**PAINTED, TAINTED ROSE** Al Martino, Capitol T 1973 (M), ST 1973 (S)	2
40	34	**THE GIRL WHO CAME TO SUPPER** Original Cast, Columbia KOS 2770 (M) KOS 3470 (S)	5
41	41	**110 IN THE SHADE** Original Cast, RCA Victor LSO 1503 (M), LSO 1503 (S)	5
42	45	**BACH'S GREATEST HITS** Cincinnati Pops Orchestra, Philips PHM 200-097 (M) PHS 600-097 (S)	5
43	51	**HOLLYWOOD—MY WAY** Henry Mancini, Capitol T 1934 (M) ST 1934 (S)	3
44	50	**LAWRENCE OF ARABIA** Sound Track, Colpix CP 514 (M), SCP 514 (S)	3
45	48	**TRINI LOPEZ AT PJ's** Trini Lopez, Reprise R 6093 (M) RS 6093 (S)	3
46	49	**JOHNNY'S GREATEST HITS** Johnny Mathis, Columbia CL 2593 (M) CS 8436 (S)	304
47	53	**JOAN BAEZ IN CONCERT** Vanguard VRS 9113 (M), VSD 2152 (S)	14
48	42	**MOON RIVER & OTHER GREAT MOVIE THEMES** Andy Williams, Columbia CL 2609 (M) CS 8809 (S)	3
49	44	**WASHINGTON SQUARE** Village Stompers, Epic LN 24074 (M) BN 26074 (S)	6
50	47	**SURFER GIRL** Beach Boys, Capitol T 1981 (M) ST 1981 (S)	3
51	96	**SOLID GOLD STEINWAY** Roger Williams, Kapp KL 1384 (M) KS 3384 (S)	2
52	54	**SINATRA'S SINATRA** Frank Sinatra, Reprise F 1010 (M), FS 1010 (S)	5
53	57	**BLUE VELVET** Bobby Vinton, Epic LN 24060 (M), BN 26060 (S)	30
54	62	**CAMELOT** Original Cast, Columbia KOS 5600 (M), KOS 5600 (S)	162
55	58	**RAMBLIN'** Kenny Rogers & The First Edition, Columbia CL 2803 (M) CS 9603 (S)	3
56	61	**MONO CANE** Sound Track, United Artists, SKAI 4100 (M), SKAS 3100 (S)	33
57	53	**BYE BYE BIRDIE** Sound Track, RCA Victor LOC 1001 (M) LSO 1001 (S)	45
58	55	**JOHN F. KENNEDY—MEMORIAL ALBUM** Premier 2009 (M), (no Stereo)	7
59	55	**OLIVER** Original Cast, RCA Victor LOCS 1044 (M), LSOS 1044 (S)	9
60	60	**ELVIS' GOLDEN RECORDS, VOL. 3** Elvis Presley, RCA Victor LPM 3768 (M) LSP 3768 (S)	8
61	71	**THINK ETHNIC** Smothers Brothers, Mercury MG 20777 (M) SR 60777 (S)	2
62	31	**SHUT DOWN** Various Artists, Capitol T 1910 (M), ST 1910 (S)	6
63	64	**INGREDIENTS IN A RECIPE FOR SOUL** Ben Charles ABC-Paramount ABC 666 (M) ABCS 666 (S)	3
64	62	**RAMBLIN' ROSE** Mel King Cole, Capitol T 1790 (M), ST 1790 (S)	76
65	74	**OUT OF LIMITS** Markkers, Warner Bros. W 1837 (M) WS 1837 (S)	3
66	68	**CHAD MITCHELL TRIO SINGIN' OUR MIND** Mercury MG 20835 (M), SR 60835 (S)	17
67	70	**CONCERT FOR LOVERS** Fantasy 8 Symphony Orchestra, Dot 25915 (M), DLP 3215 (S)	2
68	67	**TOP HITS OF 1963 SUNG BY BOBBY RYDELL** Cameo C 1070 (M), SC 1070 (S)	7
69	85	**A LETTERMEN KIND OF LOVE** Capitol T 2047 (M), ST 2047 (S)	5
70	75	**THE SMOTHERS BROTHERS AT THE PURPLE ONION** Mercury MG 20811 (M), SR 60811 (S)	34
71	82	**SURFIN' BIRD** Trashmen, Garrett S 206 (M), ST 206 S	3
72	79	**MARIA ELENA** Los Indios Tabajaras, RCA Victor LPM 3800 (M) LSP 3800 (S)	16
73	60	**ROY ORBISON'S GREATEST HITS** Monument MLP 8008 (M), (no Stereo)	79
74	77	**HOW THE WEST WAS WON** Sound Track, MGM 1E3 (M), 1SE3 (S)	46
75	63	**THE SOUND OF MUSIC** Original Cast, Columbia OS 3420 (M) KOS 3420 (S)	219
76	76	**THE IMPRESSIONS** ABC-Paramount ABC 650 (M) ABCS 650 (S)	29
77	89	**BLUE VELVET AND 1963's GREAT HITS** Billy Vaughn Dot DLP 3509 (M) DLP 25509 (S)	5
78	88	**SINCE I FELL FOR YOU** Lenny Welch, Cadence CLP 3066 (M) CLP 25066 (S)	6
79	63	**SURFIN' U.S.A.** Beach Boys, Capitol T 1890 (M) ST 1890 (S)	16
80	69	**WIPE OUT** Surfaris, Dot DLP 3533 (M) DLP 25533 (S)	3
81	92	**MORE TRINI LOPEZ AT PJ's** Reprise R 6105 (M) RS 6105 (S)	5
82	86	**MANTOVANI MANHATTAN** London LL 3220 (M), PS 209 (S)	5
83	90	**THE LANGUAGE OF LOVE** Jerry Vale, Columbia CL 2643 (M) CS 8843 (S)	26
84	95	**I LOVE YOU BECAUSE** Al Martino, Capitol T 1914 (M), ST 1914 (S)	6
85	122	**ENCORE** Frank Sinatra, RCA Victor LSP 3894 (M) LSP 3894 (S)	6
86	66	**ANY NUMBER CAN WIN** Stanley Black, London SPC 21011 (M), SPC 90-21011 (S)	7
87	91	**THE BEST OF THE KINGSTON TRIO** Capitol T 2100 (M), ST 2100 (S)	91
88	72	**TWO SIDES OF THE SMOTHERS BROTHERS** Mercury MG 20675 (M) SR 60675 (S)	63
89	83	**THE FREEWHEELIN' BOB DYLAN** Columbia CL 1986 (M) CS 8786 (S)	26
90	78	**HOT ROD RALLY** Various Artists, Capitol T 1997 (M), ST 1997 (S)	13
91	103	**RING OF FIRE—THE BEST OF JOHNNY CASH** Columbia CL 2653 (M), CS 9353 (S)	32
92	93	**PICK HITS OF THE RADIO GOOD OLD 40** Various Artists, Laurie LLP 2001 (M), (no Stereo)	5
93	56	**JFK THE MAN, THE PRESIDENT** Barry Gray, Documentaries Unlimited 1 (M) (no Stereo)	8
94	94	**MY SON, THE NUT** Allan Sherman, Warner Bros. W 1681 (M), WS 1681 (S)	28
95	109	**THIS IS ALL I ASK** Tony Bennett, Columbia CL 2956 (M), CS 9556 (S)	8
96	98	**ETTA JAMES ROCKS THE HOUSE** Chess LP 1514 (M), CHS 1514 (S)	5
97	99	**JOAN BAEZ, VOL. 1** Vanguard VRS 9075 (M), VSD 2075 (S)	105
98	115	**THE MANY MOODS OF TONY** Tony Bennett, Columbia CL 2141 (M), CS 8941 (S)	2
99	80	**WE SHALL OVERCOME** Pete Seeger, Columbia CL 2101 (M) CS 8901 (S)	12
100	101	**I'M LEAVING IT TO YOU AND 11 OTHER HIT SONGS** Decca DL 4680 (M), DL 74680 (S)	3
101	84	**MODERN SOUNDS IN COUNTRY & WESTERN MUSIC** Ray Charles ABC-Paramount ABC 418 (M), ABCS 418 (S)	97
102	81	**GENE PITNEY SINGS WORLD-WIDE WINNERS** Musicor MUS 3003 (M) MS 3003 (S)	31
103	104	**YOU MAKE ME FEEL SO YOUNG** Roy Clark, Dot DLP 3509 (M) DLP 25509 (S)	3
104	100	**EVERYTHING IS A-OK** Jerry Vale, Columbia CL 2739 (M) CS 9539 (S)	4
105	87	**GOLDEN HITS OF THE 4 SEASONS** Vee Jay LP 1068 (M), SR 1068 (S)	26
106	91	**HERE'S LOVE** Original Cast, Columbia KOS 3000 (M) KOS 3600 (S)	20
107	110	**KNOCKERS UP** Rusty Warren, Jubilee JLP 3029 (M) (no Stereo)	173
108	113	**SOUTH PACIFIC** Sound Track, RCA Victor LSC 1003 (M), LSO 1003 (S)	256
109	112	**THE VERY BEST OF CONNIE FRANCIS** MGM E 4215 (M), SE 4215 (S)	20
110	—	**BARBRA STREISAND/THE THIRD ALBUM** Columbia CL 2154 (M), CS 8954 (S)	1
111	118	**HEAVENLY** Johnny Mathis, Columbia CL 1051 (M), CS 8151 (S)	232
112	97	**THE DREAM DUET** Sonny Bono, Reprise Records, RCA Victor LSP 3672 (M), LSO 3672 (S)	2
113	107	**SING A SONG WITH THE KINGSTON TRIO** Capitol T 2011 (M), ST 2011 (S)	8
114	130	**TALK BACK TREMBLING LIPS** Johnny Tillotson, MGM E 4180 (M), SE 4180 (S)	2
115	105	**ROBERT GOULET IN PERSON** Columbia CL 2608 (M) CS 8808 (S)	20
116	121	**BUDDY HOLLY STORY** Coral CRL 57571 (M) (no Stereo)	164
117	132	**TILL THE END OF TIME** Jerry Vale, Columbia CL 2116 (M) CS 8916 (S)	2
118	123	**JOAN BAEZ, VOL. II** Vanguard VRS 9094 (M), VSD 2094 (S)	118
119	102	**LET'S GO** Brothers Burke BLP 3014 (M) SLP 3014 (S)	3
120	106	**KATE SMITH AT CARNEGIE HALL** Columbia OL 5690 (M), OS 2090 (S)	20
121	108	**STOP THE WORLD—I WANT TO GET OFF** Original Cast, London AM 5001 (M), AMS 5001 (S)	67
122	117	**THE BEST OF THE CHAD MITCHELL TRIO** Kapp KL 1334 (M) KS 3334 (S)	23
123	—	**MOMS MABLEY OUT ON A LIMB** Mercury MG 20809 (M), SR 60809 (S)	1
124	133	**THE NEW CHRISTY MINSTRELS** Columbia CL 1954 (M), CS 8754 (S)	66
125	—	**BEAUTY & THE BEARD** Art Hoyt & Orchestra, RCA Victor LPM 3690 (M) LSP 3690 (S)	1
126	116	**MY FAIR LADY** Original Cast, Columbia OL 5090 (M), OS 2015 (S)	382
127	129	**THE CARDINAL** Sound Track, RCA Victor LOC 1004 (M), LSO 1004 (S)	5
128	127	**YOU DON'T HAVE TO BE A BABY TO CRY** Caravelles, Smash SRS 27064 (M), SRS 67064 (S)	3
129	136	**LET ME SING** Brenda Lee, Decca DL 4429 (M), DL 74429 (S)	1
130	—	**LESLEY GORE SINGS FOR MIXED-UP HEARTS** Mercury MG 20869 (M), SR 60869 (S)	1
131	120	**THE BEST OF JOAN BAEZ** Vanguard VSD 2085 (M), VSD 2085 (S)	15
132	119	**PURE DYNAMITE** James Brown, King 805 (M) (no Stereo)	3
133	119	**THERE'S A BETTER HERE TONIGHT** Jim & Eddie, Elektra EKP 00 (M), EKP 00 (S)	3
134	140	**HEY LITTLE COBRA AND OTHER HOT ROD HITS** Big Chetta, Columbia CL 2121 (M), CS 8921 (S)	2
135	142	**ACADEMY AWARD LOSERS** Steve Lawrence, Columbia CL 2131 (M), CS 8921 (S)	3
136	—	**GUITAR COUNTRY** Chet Atkins, RCA Victor LPM 3733 (M), LSP 3733 (S)	1
137	111	**WEST SIDE STORY** Original Cast, Columbia OS 3070 (M) OS 3801 (S)	177
138	149	**APOLLO SATURDAY NIGHT** Various Artists, Atco LPF 101 (M) SFP 101 (S)	2
139	124	**ELLA & BASIE** Ella Fitzgerald & Count Basie, Verve V 6041 (M), V6-6041 (S)	20
140	144	**JOE AND EDDIE COAST TO COAST** Cromwell, Dot DLP 3515 (M), DLP 25515 (S)	2
141	126	**OKLAHOMA** Original Cast, Capitol WAO 595 (M), SWAO 595 (S)	260
142	147	**THE BEATLES** MGM E 4015 (M), SE 4015 (S)	1
143	145	**CORME COUNTRY STYLE** Lou Corme, Columbia CL 2108 (M), CS 8908 (S)	1
144	150	**SUNDAY IN NEW YORK** Peter Nero, RCA Victor LPM 3657 (M), LSP 3657 (S)	1
145	143	**BOBBY VEE'S GOLDEN GREATS** Liberty LRP 3260 (M) LST 7260 (S)	1
146	—	**IT'S A MAD, MAD, MAD, MAD WORLD** Sound Track, United Artists, SKAI 4116 (M), SKAS 3116 (S)	1
147	138	**HOT ROD HOOTENANNY** Mr. Rooster with the Wanders, Capitol T 2010 (M), ST 2010 (S)	1
148	—	**BORN TO WANDER** P. Seeger, Philips PHM 200-098 (M), PHS 600-139 (S)	1
149	135	**500 MILES AWAY FROM HOME** Bobby Bare, RCA Victor LPM 3800 (M) LSP 3800 (S)	1
150	—	**BOB NEWHART FACES BOB NEWHART (Faces Bob Newhart)** Warner Bros. W 1717 (M), WS 1717 (S)	1

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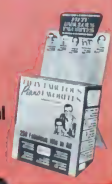

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ALBUM REVIEWS

Billboard SPOTLIGHT PICK

Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

POP SPOTLIGHT

LET'S FACE THE MUSIC

Nat King Cole. Capitol W 2008 (M); SW 2088 (S)

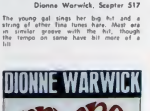
The fine brand of Cole singing is beautifully molded with the smart, witty and swinging backing supplied by Billy May. The tunes are mostly standards that fit with the middle-of-the-road kind of programming concept. The tempos are mostly in that grand, finger-popping mode. Famous that is not May's cup of tea.

POP SPOTLIGHT

ANYONE WHO HAD A HEART

Dionne Warwick. Scepter 517

The young gal sings her big hit and a string of other fine tunes here. Most are in similar genre with the hit, though the tempo on some here bit more at a lilt.



POP SPOTLIGHT

ROME 35/MM

Enoch Light & His Ork. Command RS 863 (M); RS 863 SD (S)

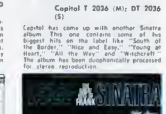
Another strong album for the stereo-conscious good music fan. The album is filled with continental charm of Italian melodies played by an large orchestra that includes strings, concertina and guitars. Close you eyes and your listening on Italy to tunes like "Sole Mio," "Anna," "Non Dimenticar" and "Arrivederci Roma."

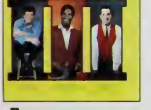
POP SPOTLIGHT

THE GREAT HITS OF FRANK SINATRA

Capitol T 2036 (M); DT 2036 (S)

Capitol has come up with another Sinatra album. This one contains some of his biggest hits on the label like "South of the Border," "Nice and Easy," "Young at Heart," "All the Way" and "Witchcraft." The album has been doophinically processed for stereo reproduction.





POP SPOTLIGHT

3 GREAT GUYS

Paul Anka/Sam Cooke/Neil Sedaka. RCA Victor LPM 2720 (M); LSP 2720 (S)

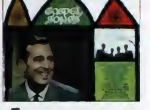
Three of the big stars of the Victor catalog are featured here in a diverse program. The singers Anka, Cooke and Sedaka are showcased in ballads and swingers on previously unreleased tracks. Strong package for the pop market.

POP SPOTLIGHT

SUNDAY IN NEW YORK & OTHER SONGS ABOUT NEW YORK

Mel Torme. Atlantic 8091 (M)

Mel Torme sings the tune on back of titles of the thick tunes of New York. The smart package has this lotta tune-in with 12 other tunes which are Gotham-oriented. "Lullaby of Birdland," "Autumn in New York," "Manhattan," "Broadway," are a few which give the idea. Mel is at his best as he sings the seldom heard verses to some of the well-known standards.

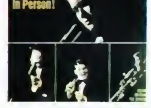


POP SPOTLIGHT

GREAT GOSPEL SONGS

Tennessee Ernie Ford & the Jordanaires. Capitol T 2026 (M); ST 2026 (S)

In time for the Easter season, Tennessee Ernie Ford is back with another poignant and delightful album of gospel songs. He is joined by the Jordanaires on such gospel songs as "Just Over Gloryland," "I Can Tell You the Time" and "Just a Little Talk With Jesus."



POP SPOTLIGHT

IN LOVE AGAIN

Peggy Lee. Capitol T 1969 (M); ST 1969 (S)

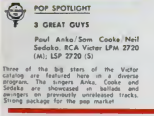
This album of great Lee vocalizing is divided between swingy tracks and lush ballads. Among the swingers are Sondheim, semi-rock treatments of "A Lot of Livin' to Do" (available as a single) and "Get That Magic" are two of the fine up-beat bands. The ballads are in Peggy's most touching style "Indescantable," "Can't Stop Loving You" and "I'm in Love Again" are a few of them.

POP SPOTLIGHT

WAYNE NEWTON—IN PERSON!

Capitol T 2029 (M); ST 2029 (S)

Young Wayne Newton is caught in person at the Concorde night club in Hollywood. The album features the young singer in interpreting his big hit "Danke Schoen," as well as a flock of standards: "What Kind of Fool Am I," "Bill Bailey," "Danny Boy," "Mack the Knife" and many others. He comes off as quite a trouper.



POP SPOTLIGHT

BARBRA STREISAND/THE THIRD ALBUM

Columbia CL 2154 (M); CS 8954 (S)

With the first two Barbra Streisand LP's long on the best-selling chart, there is every reason to believe that this, her latest effort, will follow suit. Miss Streisand offers her usual unorthodox interpretations of off-beat material. Highlights on the album is an exciting musical experience "Best Track: "As Time Goes By," Harms, ASCAP) (3:45).

POP SPOTLIGHT

BAJA MARIMBA BAND

A&M LP 104 (M); SP 104 (S)

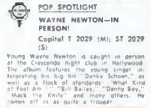
Specializing in a bouncy Latin sound and beat, the group has just come off a best-selling single, "Comet" on the Back Door," which is also included in the LP. Their relaxed Latin instrumentation is occasionally spicely laced with brass for a bit of spice. Other tunes include "Charade," "Moonglow" and "Maria Elena." Best Track: "Moonglow, Alamo Music, ASCAP) (2:07).

POP SPOTLIGHT

A FRENCHMAN IN NEW YORK/AN AMERICAN IN PARIS

Boston Pops Ork (Fiedler). RCA Victor LM 2702 (M); LSC 2702 (S)

A musical tale of two cities told masterfully by the Boston Pops under the baton of Arthur Fiedler. Side 1 spotlights Darius Milhaud's "A Frenchman in New York" and Side 2 has Kurt Weill's "Dreigroschenoper" "Chapelinde, ballet," "An American in Paris."



POP SPOTLIGHT

DICK SCHORY ON TOUR

RCA Victor LPM 2806 (M); LSP 2806 (S)

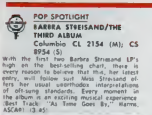
Exciting big-band sound with the emphasis, of course, on finger-popping percussion. Recorded live in Orchestra Hall, Chicago, Schory's droll introduction of selections tosses one back into the days of the touring big bands. However, Schory's music is notably up to date and highly imaginative. Decways should have a peop-pleasing field day with so much good up-tempo material.

POP SPOTLIGHT

THE TIMES THEY ARE A-CHANGIN

Bob Dylan. Columbia CL 2105 (M); CS 8905 (S)

Bob Dylan's name is sacred with folk followers. A gifted writer ("Blowin' in the Wind") and interpreter of social injustice through the folk idiom, Dylan has built a reputation second to none in the folk field. Central theme is one of forlorn loneliness and dismay at man's fight with life



POP SPOTLIGHT

LET'S PRAY TOGETHER

Mahalia Jackson. Columbia CL 2130 (M); CS 8930 (S)

This is one of Miss Jackson's most moving presentations in recent albums. The set features inspired singing against a variety of backgrounds. Highlights are tracks and "One God," "Deep River," "We Shall Overcome" and "Father of Peace."

COUNTRY SPOTLIGHT

HITS OF TODAY AND TOMORROW

Ernest Ashworth. Hickory LPM 118

Ashworth has proved his value in the country market with a potent c.&w. item of "Talk Back Trembling Lips" and his current "Week in the Country." Both are included here and a string of other fine tunes as well. The flip of "Week," "Heartbreak Avenue," is one of these as are "What's How Much I Care" and "Crazy Boy, Foolish You."

COUNTRY SPOTLIGHT

ON STAGE IN THE GRAND OLE OPRY

Various Artists. Decca DL 4393 (M); DL 74393 (S)

There's a lot for the money here. Tennessee and the Glesser Brothers, Kitty Wells, Wilburn Brothers, Billy Grammer, Patsy Cline, Loretta Lynn, Bill Monroe, Roy Drusky and Tommy Jackson in a show emceed by Tommy Emery. A country fan will find this package hard to resist, and an appreciative dealer should point out the wealth of names on the disk—and display it.

COUNTRY SPOTLIGHT

THE RED FOLEY STORY (5-12")

Decca DXB 177 (M); DXSB 7177 (S)

This is a two-disk set, a handsome package with text and photos depicting the life of Red Foley. This, of course, is a must for country fans and dealers should carry it in depth. The material includes selections performances for which Foley is known, including sacred and inspirational songs such as "Just a Closer Walk," "Peace in the Valley," and ranging to "Hearts of Stone" and "Tennessee Border."

COUNTRY SPOTLIGHT

ESPECIALLY FOR YOU

Kitty Wells. Decca DL 4493 (M); DL 74493 (S)

Dealers, programmers and every fan of true country music will want this package by the Queen, Kitty Wells. The chanteuse is in great form here, and her material is a combination of great standards, such as "Take Those Chains From My Heart," and relatively recent material such as "Busted" and "Bung of Fire."

ALBUM REVIEWS (continued)

COUNTRY SPOTLIGHT

ERNEST TUBB SINGS JUST CALL ME LONESOME

Decca DL 4385 (M); DL 74385 (S)

In this package Tubb sings 12 songs written by the late Bee Griffin, a friend who like Tubb was inspired by the late Jimmie Rodgers. Tubb's fans in this package have a special meeting time of the most famous of the Griffin songs, "In Lost Letter." Is included Tubb's performances here are in his distinctive vein.

CLASSICAL SPOTLIGHT

BACH: EASTER ORATORIO

Various Artists with Philadelphia Orchestra (Ormandy). Columbia M4 5939 (M); MS 6339 (S)

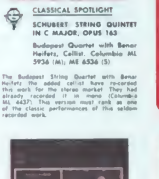
The powerhouse selling Philadelphia orches tra comes through with another magnificent performance of this much recorded work The album contains Judith Raskin, soprano, Maureen Forrester contralto, Richard Lewis, tenor, Herbert Beattie, bass, and the Temple University concert choir under the direction of Robert E. Page

COUNTRY SPOTLIGHT

BILL ANDERSON SINGS

Decca DL 4499 (M); DL 74499 (S)

Both sides of Bill's current Decca single are represented on Billboard's A&M chart "Five Little Fingers" and "Easy Come-Easy Go" are among the country songs included in this LP, both are Anderson's compositions. A few others are "Green, Green," "Alabama" and "You Don't Have to Be a Baby to Cry."

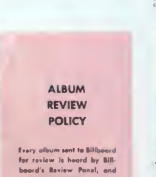


CLASSICAL SPOTLIGHT

SCHUBERT: STRING QUINTET IN C MAJOR, OPUS 163

Budapest Quartet with Benar Heifetz, Cellist. Columbia ML 5936 (M); MS 6536 (S).

The Budapest String Quartet with Benar Heifetz the added cellist have recorded this work for the stereo market They had already recorded it in mono (Columbia ML 4637). This version must rank as one of the classic performances of this seldom recorded work.



COUNTRY SPOTLIGHT

SANDS OF GOLD

Webb Pierce: Decca DL 4486 (M); DL 74486 (S)

Pierce gives his individualistic type of performance to some fine material here: "Please Help Me, I'm Falling," "Roses Are Red," "Nobody's Darlin' But Mine," etc. Must merchandise for the country market.

CLASSICAL SPOTLIGHT

BACH: THE WELL-TEMPERED CLAVIER

Glenn Gould. Columbia ML 5938 (M); MS 6538 (S)

The magic combination of Bach and Gould is bound to have imposing impact on the classical market The fiery pianist plays Bach in his highly individual style in this second volume in the series this album contains Preludes and Fugues 9-16

CLASSICAL SPOTLIGHT

MAHLER: SYMPHONY NO. 5 IN C-SMARP MINOR (2-12")

New York Philharmonic (Bernstein). Columbia M2L 290 (M); M2S 698 (S)

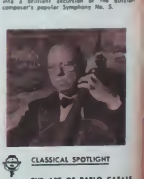
This is the first coupling of the two sharply contrasting Mahler compositions Although not one of the most popular compositions with LP buyers, there has been a noticeable increase in acceptance for him among young classical music devotees

CLASSICAL SPOTLIGHT

SIBELIUS: SYMPHONY NO. 2

New York Philharmonic (Schippers). Columbia ML 5935 (M); MS 6535 (S)

Another fine addition to the Sibelius catalog. The New York Philharmonic under the direction of Thomas Schippers performs the work with extreme sensitivity, capturing the many moods of the composer as well as painting vividly Sibelius' musical idiom of the ruggedness and starkness of things during the Finnish winter



CLASSICAL SPOTLIGHT

PROKOFIEFF: SYMPHONY NO. 5

Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2707 (M); LSC 2707 (S)

The Boston Symphony has had a long and close association with the works of Prokofieff This LP is just one of the Prokofieff Series. Erich Leinsdorff takes the orchestra only a brilliant excursion of the Russian composer's popular Symphony No. 5.

ALBUM REVIEW POLICY

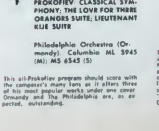
Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

CLASSICAL SPOTLIGHT

JOAN SUTHERLAND IN I PURITANI (3-12")

London OSA 1373 (S)

An outstanding cast, lead by Joan Sutherland grace Bellini's happy-ending opera, "I Puritani." Miss Sutherland's husband, Richard Bonynge handles the conducting and cast members are, Piero Duval, Rizie Fioglia, Renato Cesari and Margreta Elkins. The three 12-inch LP package is a handsome one and features a comprehensive booklet of pictures of the artists and recording sessions, plus the English libretto.

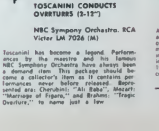


CLASSICAL SPOTLIGHT

PROKOFIEV: CLASSICAL SYMPHONY; THE LOVE FOR THREE ORANGES SUITE; LIEUTENANT KIJE SUITE

Philadelphia Orchestra (Ormandy). Columbia ML 5945 (M); MS 6545 (S)

This all-Prokofiev program should score with the composer's many fans as it offers three of his most popular works under one cover Ormandy and The Philadelphia are, as expected, outstanding.

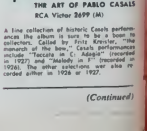


CLASSICAL SPOTLIGHT

TOSCANINI CONDUCTS OVERTURES (3-12")

NBC Symphony Orchestra. RCA Victor LM 7026 (M)

Toscanini has become a legend. Performances by the maestro and his famous NBC Symphony Orchestra have always been a demand item. This package should become a collector's item as it contains performances never before released. Represented are the overtures to "Aida," "Nabucco," "Marriage of Figaro," and Brahms' "Tragic Overture," to name just a few.



CLASSICAL SPOTLIGHT

THE ART OF PABLO CASALS

RCA Victor 2699 (M)

A fine collection of historic Casals performances this album is sure to be a treasure to collectors. Called by Fritz Kreisler, "the monarch of the bow," the album contains included "Bach Suite No. 1 Adagio" (recorded in 1927) "Melody in F" (recorded in 1928). The other selections were also recorded either in 1926 or 1927.

(Continued)

BREAKOUT ALBUMS

★ **NATIONAL BREAKOUTS**

BARBRA STREISAND/THE THIRD ALBUM
Columbia CL 2154 (M); CS 8954 (S)

MOMS MABLEY OUT ON A LIMB
Mercury MG 20889 (M); SR 60889 (S)

BEAUTY & THE BEARD
Al Hirt & Ann Margret, RCA Victor LPM 2690 (M); LSP 2690 (S)

★ **NEW ACTION LP's**

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets

WOMEN IN MY LIFE . . .
Sergio Franchi, RCA Victor LM 2696 (M); LSC 2696 (S)

TOGETHER AGAINI . . .
Benny Goodman Quartet, RCA Victor LPM 2698 (M); LSP 2698 (S)

KISMET . . .
Mantovani & His Ork Various Artists, London PM 55001 (M); SP 44043 (S)

50 FABULOUS GUITAR FAVORITES . . .
Al Caiola & His Ork. United Artists UAL 3330 (M); UAS 6330 (S)

THE TIMES THEY ARE CHANGIN' . . .
Bob Dylan. Columbia CL 2105 (M); CS 8905 (S)

HELLO YOUNG LOVERS . . .
Jimmy Durante, Warner Bros. W 1531 (M); WS 1531 (S)

WOODY HERMAN: 1964 . . .
Philips PHM 200-118 (M); PHS 600-118 (S)

LOVE HIM . . .
Doris Day, Columbia CL 2131 (M); CS 8921 (S)

SOMEWHERE . . .
Tymes, Parkway P 7039 (M); SP 7039 (S)

LADY IN THE DARK . . .
Original Cast, Columbia OL 5990 (M); OS 2390 (S)

THIS IS ETHEL ENNIS . . .
RCA Victor LPM 2876 (M); LSP 2786 (S)

REFLECTING . . .
Chad Mitchell Trio, Mercury MG 20891 (M); SR 60891 (S)

COMPETITION COUPE . . .
Astronauts, RCA Victor LPM 2858 (M); LSP 2858 (S)

THE VERY BEST OF JIMMY DURANTE . . .
MGM E 4207 (M); SE 4207 (S)

OUR BEST TO YOU . . .
Steve & Eydie, ABC-Paramount ABC 469 (M); ABCS 469 (S)

THE VERY BEST OF JUDY GARLAND . . .
MGM E 4204 (M); SE 4204 (S)

SAMMY DAVIS JR. SALUTES THE STARS OF THE LONDON PALLADIUM . . .
Reprise R 6093 (M); RS 6093 (S)

FUNNY SIDES OF RUDY VALLEE . . .
Jubilee JUB 2051 (M); (No Stereo)

FORGET HIM . . .
Bobby Rydell, Cameo C 1080 (M); SC 1080 (S)

FRANK FONTAINE SINGS HOW SWEET IT IS . . .
ABC-Paramount ABC 470 (M); ABCS 470 (S)

"CATERINA VALENTE is simply the finest female entertainer in the world"

JACK O'BRIAN, NEW YORK JOURNAL-AMERICAN

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EDITORIAL

Song's the Thing

Music is forever.

It is timeless and ageless, and the charm of a song is perpetually renewed as new artists and new occasions call forth additional performances.

So a body of repertoire, in a very real sense, is forever young.

And it follows that the spirit of youth, of creativity and vitality is part and parcel of ASCAP, whose accomplishment in the field of music almost transcends description but which is nevertheless outlined in these pages.

The Society's repertoire can only be termed a jewel of American culture—honored throughout the civilized world.

And perhaps just as important as its accomplishment in the field of repertoire has been the Society's achievement on the legal and trade relations levels—the establishment of the principle of performing rights—a principle which has been vital to a healthy and viable music business.

What the Society has wrought can never be dimmed; the importance of its achievements never be minimized. In fact, the years can only add to the lustre of the Society.

We may look forward, therefore, to decades of continued accomplishment by ASCAP and its members—accomplishment which will be meaningful in a profound sense to the music industry and its creators.

We therefore salute the Society on this notable anniversary—50 years young!

Trade Whoops It Up For ASCAP Anniv.

Every facet of the entertainment world poured out last week to celebrate the 50th anniversary of the American Society of composers, Authors and Publishers.

In New York, Mayor Robert F. Wagner proclaimed Thursday (13) as ASCAP Day, while in Los Angeles, Mayor Samuel Yorty, issued a similar proclamation, paying special tribute to Los Angelenos Jimmy McHugh, Ned Washington, Wolfie Gilbert, Rudolf Friml and Herb Gottlieb.

Sunday (8), New York Daily columnist Ed Sullivan devoted his hour-long CBS television program as a tribute to ASCAP and the Sunday (16) edition of The New York Times carried a

(Continued on page 36)

Performing Rights Principle Responsible for Trade Growth

By PAUL ACKERMAN

The late John G. Paine, who years ago served as general manager of the American Society of Composers, Authors and Publishers, once stated to this reporter that the Society served as the custodian of American music creators.

This, of course, mirrors one aspect of the Society's function—one which cannot be overemphasized, and which is implicit in the various features in this issue dealing with the wealth of song material in the ASCAP catalog.

A second function is more basic to the music trade—that is ASCAP which has been responsible for the acceptance of the principle of performing rights and both legal and show business levels, and it is this acceptance which has made possible the development of the music business, and to a large extent the show business, to its present condition of health.

Income Grows

This is true because much of the show business depends upon song material; song material emanates from writers and is assigned to—and exploited by—publishers, who are in effect, the copyright proprietors. The economic health of these writers and publishers, in the past 50 years, has been in a great degree dependent upon the fact that income from performing rights has grown—and this has offset declining income from other traditional sources of income.

Some history is in order here: In the early decades of this century, the major segment of songwriter and publisher income accrued from the sale of sheet music. As patterns of social life changed, and as the record industry began to revive in the 1930's, two major developments occurred: sheet music began slowly to decline on the home entertainment level, and the record started to become the most important vehicle of song promotion.

Songwriter and publisher income from recordings, however, is necessarily small, owing to the fact that the mechanical royalty, as specified in the Copyright Act of 1909, calls for a statutory rate of 2 cents per side—and in actual practice the 2-cent rate is negotiable—so that the royalty rate is often less than 1 cent per side.

But even on the basis of a full statutory rate of 2 cents, it is obvious that the mechanical royalties accruing from a record which sells one million copies (a rarity today) totals $20,000, which is equally divided between the composer and lyric writer on one hand, and the publisher on the other. Much of this income is plowed back into the promotion of the song.

Sheet Music Decline

Fortunately for the writers and publishers, the decline of sheet music sales was paralleled by another development of major significance. This was the annual increase in performing rights income—made possible by ASCAP's constant efforts in this area among not only the growing broadcasting industry, but also among all users of music who fell into the category of performing copyrighted songs for profit. This broad range includes, in addition to broadcasters, night clubs, skating rinks, background music users, etc.

The money thus derived was able to maintain the writer and publisher fraternity in a condition of economic health, making possible a constant flow of song material from this creative element of the show business.

We have used the term show business advisedly because music—the property of writers and publishers—is the basic denominator of the different show business fields. It is an integral part of the Broadway theater, of films, of recordings, of the night club circuit, and, of course, it is a very major segment of radio and television.

Therefore, without a viable songwriting and publishing fraternity drawing sustenance from the major source of song exposure—performances—it is not possible to have a thriving show business.

The fact that our show business experiences a healthy rate of growth is testimony to creative effort of the writers and publishers, whom ASCAP has done so much to nurture.

ASCAP Grows With U. S. Musical Stage

By STANLEY GREEN

The half-century love affair between ASCAP and the American musical stage began in the New York's Claridge Hotel, at the corner of 44th Street and Broadway, in the heart of the theatrical district. The occasion was the first ASCAP organizational meeting.

Once the ASCAP meeting was over, members of the newly banded group could not help being attracted to the variety of entertainment being offered that evening.

And since these men and women were all concerned with the world of music, they naturally were especially attracted to the musical shows.

Seven Book Musicals

On that freezing night, February 13, 1914, they could make their choice from seven book musicals, one revue, and one spectacle. Victor Herbert's "Sweethearts," which latter was to play such a vital role in determining ASCAP's right to collect royalties, had just closed at the Liberty Theater, and was succeeded by Emmerich Kalman's popular operetta, "Sari." Hazel Dawn, the famous "Pink Lady," was in the "Little Cafe" at the New Amsterdam. "The Queen of the Movies" by ASCAP founding member Glen MacDonough and Jean Gilbert was at the Globe. Over at the Knickerbocker, a show called "The Laughing Husband" was being heralded as "The Musical Comedy With a Punch." An interpolated piece, "You're Here and I'm Here," by ASCAP charter members Jerome Kern and Harry B. Smith, was its most popular song.

Also that night, playgoers could see Blanche Ring in "When Claudia Smiles," by Anne Caldwell and Jean Schwartz, two of the writers who had been at the ASCAP meeting in the afternoon. "Adele" was in its last weeks at the Sam H. Harris Theater, "High Jinks," which offered samples of High Jinks perfume to every lady attending its matinee performances, was still doing well at the Casino.

Otto Harbach and Rudolf Friml, both charter members of ASCAP, were responsible for the score, which included the hit number, "Something Seems Tingle-ing-ling." The one revue, "The Whirl of the World" at the Winter Garden, marked the Broadway debut of composer Sigmund Romberg, who had collaborated on the score with Harold Atteridge. Lastly, there was the long-running Hippodrome spectacle, "America," which had songs by Manuel Klein. At a top price of $1, it was unquestionably the biggest entertainment bargain in town.

Not counting the revue and the spectacle, what was unusual about these musicals from a modern viewpoint is that every one of them was adapted or based on sources that were either well-known or, if not one of them relied on American themes or American characters.

While it is inconceivable that such a preponderence of foreign imports and adaptations would be offered in New York theaters today, it was very much the norm 50 years ago. The instant and phenomenal success of Franz Lehar's "Merry Widow" in 1907 had made a lasting impression on theater producers. "If that piece of Viennese pastry could become the rage of New York," they reasoned, "there must be others that will do equally well." That no imported show since "The Merry Widow"—not even Oscar Straus' "Chocolate Soldier"—ever captured the public fancy to quite the same extent did not deter them at all. Anything from Vienna or Berlin or Paris seemed to get preferred treatment to the more native products.

Not that American writers weren't trying. George M. Cohan had turned flag-waving into a highly profitable exercise, and there were others, such as Joe E. Howard and Gus Edwards, who dealt with American themes. In fact, 10 months after ASCAP's formation, "Watch Your Step" became the first musical to feature the modern dance rage called ragtime. And writing the songs was the king of ragtime himself, Irving Berlin.

Kern Influence

But of all the American writers who tried to change the pattern of the musical theater, Jerome Kern was the one who made the most lasting contributions and had the most lasting influence.

Kern had had many years of experience in interpolating songs into musical shows abroad. But his dream was to write scores for shows that were American in theme, American in spirit, and American in music. Moreover, he wanted to write intimate musicals without elaborate settings, and with believable, modern characters caught in funny but logical situations. He was also convinced that the scores created for such musicals have something to say about the stories for which they had been created, and not merely to be tacked on as addenda to the plot.

His first chance came in 1915 when he was commissioned to compose the scores for a series of shows offered at the tiny, off-Broadway Princess Theater. With lyricist P. G. Wodehouse and librettist Guy Bolton, Kern turned out such pioneering and significant works as "Oh, Boy!" "Oh, Lady!" "Lady!" and "I-eave It to Jane."

Though these shows were successful, they did not start a stampede of imitators as "The Merry Widow" had done. Kern's small theater, was the cause/reason, but not really the right thing to attract the Broadway carriage trade.

But if the Broadway producers failed to appreciate what Bolton, Wodehouse and Kern were trying to do, at least they had the intelligence to recognize the talents of young American writers just beginning to be heard.

Cole Porter was 23 when he made his Broadway debut in 1916. George Gershwin was three years younger when his first show, "La La Lucille," opened in 1919. Oscar Hammerstein II was 24, Richard Rodgers was all of 18, and Lorenz Hart was 25 when their first musicals opened the following year. (Rodgers and Hart, however, had to wait five years for their first hit, "The Garrick Gaieties.") The year 1921 marked the appearances of Vincent Youmans at 21 and Ira Gershwin at 24. And so it went.

These men who have become the legendary figures of ASCAP brought youthfulness and vitality to the Broadway theater. And even more important, by their audacity in breaking away from the more stereotyped Old World models, they helped to create a musical theater that was indigenous and vital.

Influence Felt

And if Kern's dream of an integrated, intimate American musical theater seemed to go largely unheeded, at least his influence as a composer and Wodehouse's as a lyricist were keenly felt. For now, at last, the value of words and music in a musical began to be appreciated. The literate, imaginative, adult combination of music and lyrics was the aim of all these young writers. And with the songs they wrote, they were writing, who cared about musical comedy plots or the way the songs fitted them?

The fact is, of course, that many did care. Once again it was Jerome Kern who took the lead. With Oscar Hammerstein, he created a musical called "Show Boat" that has become the most enduring production offered during the 1920's. They went ahead with the production in spite of the constant advice they received that the story was too serious and too daring for a musical comedy. Of course it was. No longer could the term "musical comedy" rightfully apply. What Kern and Hammerstein wrote was nothing more than the first modern American musical play.

The theater, like most art forms, is influenced by everything that happens in the world. In 1931, in the depths of the Depression, a musical farce called "Of

(Continued on page 33)

1. George Maxwell (first president, 1914-'24) 2. Jay Witmark 3. Silvio Hein 4. Louis Hirsch 5. Victor Herbert 6. Nathan Burkan (first general counsel) 7. Raymond Hubbell 8. Glen MacDonough 9. Gustave Kerker

ASCAP PRESIDENTS
1924 — PRESENT

1. **STANLEY ADAMS (1953-1956, 1959-)**: Stanley Adams, current president and only director of ASCAP to be re-elected to the presidency, is a native New Yorker and graduate of New York University Law School who made songwriting, rather than the law, his life career.

He wrote several variety shows while in college and a hit song, "Rollin' Down the River", (in collaboration with Fats Waller) while in law school. Among the more than 100 published songs are "What a Diff'rence a Day Makes," "Little Old Lady," "Heartbroken," "While You're Away," "Stranger in the Dark," "Dancing in the Dark," "Dancing on the Ceiling," "Lovely Lady," "Stop Your My Heart," "Jubilee," "There Are Rivers to Cross," and "Open Up Your Door."

He has written songs for several movies, including "Duet in the Sun," "The Great Lie," "Every Day's a Holiday" and "Viva Villa." Adams' chief collaborators have been Sigmund Romberg, Victor Herbert, Hoagy Carmichael, Waller, Oscar Levant, Ray Henderson, Max Steiner and George W. Meyer.

In 1963 he received from the National Federation of Music Clubs and a plaque from Music for the Blind, Inc.

2. **PAUL CUNNINGHAM (1956-1959)**: Paul Cunningham, born in New York, in 1890, became interested in theatricals and song writing by staging undergraduate shows while a student at Manhattan College.

After association as a writer with the Harry Von Tilzer Publishing Company and M. Witmark and Sons, during which he was credited with authorship of many songs, he joined ASCAP in 1921 and became a director in 1945.

While still with Witmark he and his wife formed a headline vaudeville act ("Cunningham and Bennett") which toured the Keith circuit and Europe. The Bennetts were Ethel and Richard Ferris, of the Keith circuit.

Until his death in 1960 Cunningham collaborated with a number of top composers on hundreds of songs. Among them are "Dancing in America," "From the Vine Came the Grape," "Thank the Lord for the Thanksgiving Day," "Have a Smile for Everyone You Meet," "Coronation Waltz," "All Over Nothing at All," "That's How I Believe in You," "Harvest," "All for Love," "Make a Day Goes By" and "It's a Beautiful Day."

In 1953 Cunningham organized the first ASCAP Overseas Unit to entertain servicemen in Germany.

3. **DEEMS TAYLOR (1942-1948)**: Deems Taylor is one of the best known American composers of serious music, responsible for three grand operas and numerous other choral and orchestral works. He is equally distinguished as a critic and author. Taylor joined ASCAP in 1927 and has been a director since 1933.

A 1906 graduate of New York University, he was a free-lance writer until he began a journalistic career as assistant Sunday editor of the New York Tribune, becoming the paper's Paris correspondent in 1916-1917. He was then the New York World's musical editor (1917-1919). Then was music critic of the New York World (1921-1925), editor of Musical America (1927-1929), music critic of the Brooklyn Eagle (1929-1932) and musical adviser to the Columbia Broadcasting System (1936-1942).

Taylor's operas are "The King's Henchman," a Metropolitan premiere of 1927, "Peter Ibbetson," Metropolitan, 1931, and "Ramuntcho," Philadelphia Opera Company, 1942. He holds honorary degrees from New York University, Columbia, Dartmouth, University of Rochester, Cincinnati Conservatory of Music, Syracuse University and Juniata College.

He has been a commentator on musical broadcasts and narrator at films.

4. **OTTO HARBACH (1950-1953)**: Otto Harbach went from college English teacher to newspaper writer to the advertising business to a long and brilliant career of authorship of innumerable songs and musical shows.

He wrote his first show, "Three Twins," while in advertising and established himself as a stage writer. Other shows include "No, No, Nanette," "Sunny," "Rose Marie," "Desert Song," "The Cat and the Fiddle" and "Roberta."

At his death in 1953 Harbach was credited with more than 1,000 songs, many of his notable standards. Among the titles are "Barcarolla," "Cuddle Up a Little Closer," "Indian Love Call," "Lover, Come Back to Me," "Love Nest," "The Night Was Made for Love," "One Alone," "Rose Marie," "You Didn't Say Yes," "Song of the Flame," "Sympathy," "Touch of Your Hand," "Smoke Gets in Your Eyes," "Wildflower," "Wohoo" and "Yesterday."

5. **FRED E. AHLERT (1948-1950)**: A member of ASCAP from 1920 until his death in 1953, and a director from 1933. During his tenure as president the Society successfully negotiated the first network television licensing agreement.

Ahlert's prolific output numbered more than 1,000 songs. His big work and was the composer of such hits as "I'll Get By," "Mean to Me," "Walkin' My Baby Back Home," "I'm Gonna Sit Right Down and Write Myself a Letter" and "Where the Blue of the Night Meets the Gold of the Day."

His musical work began as an arranger for vocal and orchestral groups, and he created the first embellished glee club scores for Fred Waring. His credits also include the scores of the first talking pictures of Marion Davies and Buster Keaton, "Show People" and "Free and Easy," respectively.

Born in 1892, Ahlert went to New York City public schools and the College of the City of New York before Fordham Law, published his first song in 1914 and began to compose extensively some years later.

6. **GENE BUCK (1924-1941)**: Edward Eugene (Gene) Buck became the second ASCAP president after serving as a director from 1920. As author, artist and producer he was one of the most prominent names in the entertainment world for more than 40 years.

Buck was chief librettist and producer of more than 30 of the "Ziegfeld Follies" and "Midnight Frolics," writing several hundred songs for these and other musicals. The "Frolics," originated for Ziegfeld, were his creation, a new type of intimate stage presentation that caught on and set a pattern for a world-wide theatrical development.

Before leaving Ziegfeld in 1926, Buck had discovered and exploited such stars as Fanny Brice, Ed Wynn and others who became international celebrities. After 1926 he produced shows and songs, including "Yours Truly," "Take the Air" and "Ringside," as well as "Zig Zag," with Raymond Hubbell and Dorothy Donnelly.

Born in Detroit in 1887, Buck attended the University of Detroit and Detroit Art Academy and began his musical career by designing hundreds of covers for popular songs. As a song writer starting in 1911, he was author of many hits throughout his life.

some of the

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ALABAMY BOUND
ANNIVERSARY SONG *(Oh! How We Danced On The Night We Were Wed)*
BAHAMA LULLABY
BE ANYTHING *(But Be Mine)*
BEAUTIFUL OHIO
BEER BARREL POLKA *(Roll Out The Barrel)*
BLESS YOU *(For Being An Angel)*
A BLOSSOM FELL
BREEZE *(Blow My Baby Back To Me)*
BY THE BEAUTIFUL SEA
CASEY JONES *(The Brave Engineer)*
CHEROKEE *(Indian Love Song)*
CHIP OFF THE OLD BLOCK
COLLEGIATE
COME, JOSEPHINE, IN MY FLYING MACHINE
CROCE DI ORO *(Cross Of Gold)*
CRY *(If Your Sweetheart Writes A Letter Of Goodbye)*
CRY, BABY, CRY
DANCE WITH A DOLLY *(With A Hole In Her Stockin')*
DIAMOND HEAD *(Film Theme)*
DOWN HOME RAG
A DREAMER'S HOLIDAY
DRIFTING TEXAS SAND
DUMMY SONG *(I'll Take The Legs From Some Old Table)*
EMPTY SADDLES
ENGLISH MUFFINS AND IRISH STEW
EXACTLY LIKE YOU
FILIPINO BABY
FIRE DOWN BELOW *(Film Theme)*
FOR THE FIRST TIME *(I've Fallen In Love)*
FRANKIE AND JOHNNY
THE GLORY OF LOVE
GUITAR BOOGIE
THE GUNS OF NAVARONE *(Film Theme)*
HARLEM NOCTURNE
HAVE YOU EVER BEEN LONELY? *(Have You Ever Been Blue)*
HEAVENLY LOVER *(Al Chiar Di Luna Porto Fortuna)*
HERE COMES THE SHOWBOAT
HONKY TONK TRAIN
I DOUBLE DARE YOU *(To Kiss Me Again)*
I LOVE MY BABY *(My Baby Loves Me)*
I WANT A LITTLE GIRL
I WANT YOU ALL TO MYSELF *(Just You)*
I'LL ALWAYS BE IN LOVE WITH YOU
I'M GONNA LOCK MY HEART *(And Throw Away The Key)*
IF *(They Made Me A King)*
IF YOU KNEW SUSIE *(Like I Know Susie)*
IN THE BLUE OF THE EVENING
IN THE CHAPEL IN THE MOONLIGHT
IN THE MIDDLE OF THE HOUSE *(A Railroad Comes)*
IN THE MOOD
INDIANA *(Back Home Again In . . .)*
IT'S THE SAME OLD SHILLELAGH
JOEY'S SONG
JUST A LITTLE FOND AFFECTION
JUST A PRAYER AWAY
KEEP IT A SECRET
LAST NIGHT ON THE BACK PORCH *(I Loved Her Best Of All)*
THE LAST ROUND-UP
LET ME CALL YOU SWEETHEART
LET THERE BE LOVE
LIES *(That Made Me Happy)*
LIGHT'S OUT
LORD, YOU MADE THE NIGHT TOO LONG
A MARSHMALLOW WORLD
MEET ME TONIGHT IN DREAMLAND
MELODY OF LOVE
MEMORIES OF YOU
MISSISSIPPI MUD
MISTER AND MISSISSIPPI
MOONGLOW *(It Must Have Been . . .)*
MY LITTLE CORNER OF THE WORLD
MY MELANCHOLY BABY
MY PRAYER
NEW RIVER TRAIN
A NIGHTINGALE SANG IN BERKELEY SQUARE
NO REGRETS *(Non, Je Ne Regrette Rien)*
NOCTURNE FOR THE BLUES *(based on "Harlem Nocturne")*
THE OFFICIAL WEST POINT MARCH
OH! MA-MA! *(The Butcher Boy)*
OH! MY PA-PA
THE OLD LAMPLIGHTER
THE OLD SPINNING WHEEL
OLE FAITHFUL
ON A LITTLE STREET IN SINGAPORE
ON, BRAVE OLD ARMY TEAM
ON THE MISSISSIPPI
ON THE SUNNY SIDE OF THE STREET
THE ONE ROSE *(That's Left In My Heart)*
THE OREGON TRAIL
OUR CONCERTO *(Il Nostro Concerto)*
PADDLIN' MADELIN' HOME
PAPA LOVES MAMBO
PENNSYLVANIA POLKA
A PENNY A KISS—A PENNY A HUG
PENNY SERENADE
PEPE *(Film Theme)*
PICNIC *(Film Theme)*
PLAY THAT BARBER SHOP CHORD
POOR LITTLE RHODE ISLAND
A POOR MAN'S ROSES *(Or A Rich Man's Gold)*
THE PRISONER'S SONG
RAIN *(When Ya Gonna Rain Again?)*
RAINBOW AT MIDNIGHT
RED CANARY
RED SAILS IN THE SUNSET
THE RIVER KWAI MARCH *(Film Theme)*
RIVER, STAY 'WAY FROM MY DOOR
ROLL ME OVER
ROLL ON, MISSISSIPPI, ROLL ON
RO-RO-ROLLIN' ALONG
ROSE OF WASHINGTON SQUARE
ROYAL GARDEN BLUES
SAVE YOUR SORROW *(For Tomorrow)*
SCHOOL DAYS *(When We Were A Couple Of Kids)*
SEA OF HEARTBREAK
SECOND FIDDLE *(I Was Playing . . .)*
SECOND HAND ROSE
S-H-I-N-E
SIDE BY SIDE
SKOKIAAN
SO TIRED
SOFT SHOE SONG *(The Dance My Darlin' Used To Do)*
SOLITUDE *(In My . . .)*
SOMEBODY ELSE IS TAKING MY PLACE
SOUND OFF *(Army Chant)*
SOUTH OF THE BORDER *(Down Mexico Way)*
SPAGHETTI RAG
SWEET ELOISE
SWEET HAWAIIAN CHIMES
SWEET SOMEONE
SWEET SUE—JUST YOU
SWEETHEART OF ALL MY DREAMS *(I Love You—I Love You—I Love You)*
SWINGIN' SCHOOL
TEARS DON'T CARE WHO CRIES THEM
THAT'S MY WEAKNESS NOW
THERE GOES THAT SONG AGAIN
THERE'S A GIRL IN THE HEART OF MARYLAND *(With A Heart That Belongs To Me)*
TILL WE TWO ARE ONE
TO LOVE AGAIN *(from film "The Eddy Duchin Story")*
THE TRAIL OF THE LONESOME PINE
TOO FAT POLKA *(She's Too Fat For Me)*
A TREE IN THE MEADOW
12TH STREET RAG
WAGON WHEELS
WALK ON THE WILD SIDE *(Film Theme)*
'WAY DOWN YONDER IN NEW ORLEANS
WE STOOD AT THE ALTAR
WEST POINT FOREVER
WHEN IT'S LAMP LIGHTIN' TIME IN THE VALLEY
WHEN YOU WERE SWEET SIXTEEN
WHERE CAN I GO?
WHERE DO YOU WORK-A, JOHN?
THE WHITE CLIFFS OF DOVER *(There'll Be Blue Birds Over . . .)*
WHO TAKES CARE OF THE CARETAKER'S DAUGHTER *(While The Caretaker's Busy Taking Care)*
WILLINGLY *(Melodie Perdue)*
WRAP YOUR TROUBLES IN DREAMS *(And Dream Your Troubles Away)*
THE WRECK OF THE OLD 97
YANCEY SPECIAL
YES! WE HAVE NO BANANAS
YIP-I-ADDY-I-AY
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YOU WERE ONLY FOOLING *(While I Was Falling In Love)*
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Song-Plugging Pattern Changes With Times

Song plugging takes many forms. Aspiring eleffers have been known to scribble the titles of their songs on the pavement outside the Brill Building in an effort to attract attention to their efforts. Many writers, too, including such diverse music industry figures as Irving Berlin and Ned Washington, have been adept at demonstrating their own songs when the occasion called for such a performance.

There are all forms of song plugging . . . as were the efforts of minstrels and minnesingers in the Middle Ages.

But during our era, the twentieth century, the plugging songs followed a number of patterns—each of these patterns being eminently suited to the changing modes of the show-business.

Sheet Music Era

Thus, decades ago, it was routine for songs to be plugged by live piano players in the different Woolworth stores. This was the era of great sheet music sales. Even earlier—it was commonplace for song publishers to make use of slides, in conjunction with a live performer, to acquaint diners at a restaurant with new song material.

An area of even greater importance as the years went by, was vaudeville—and pioneer music men of the 1920's and 1930's—spent a tremendous part of their promotional efforts contacting the top stars of the day—and such great artists as Sophie Tucker, Al Jolson, Belle Baker and numerous others introduced many of the great tunes which today have become part of the ASCAP heritage of standard musical.

As vaudeville declined, the era of the great name bands, and the era of radio, took over. A plug by a name band—either on a big network radio program or via a network "remote" from a hotel room—became of tremendous importance in the business of song promotion.

House Bands

In the early days of radio, the networks of course assumed tremendous significance; but hardworking promotion men did not overlook the myriad house bands employed by the local stations—such as Merle Pitt and His Five Shades of Blue over New York's WNEW.

Radio, which initially caused a slump in the record business, ultimately proved a boon to records and the music business, and when radio first suffered from the impact of television, radio turned to recorded programming. Thus, much of the promotional effort behind songs was aimed at the disc jockey level — and this type of promotion was carried on by record manufacturer, record distributor and music publisher. Records, of course, continue a key promotional area.

Challenge

The onset of television created a new challenge in the promotion of both songs and artists, and the new medium — when properly used—proved powerful enough to "make" a song literally overnight.

Today, TV and radio retain their power in the song-promotion area — and only recently Jack Paar introduced the vocal voices of the latest popular group —the Beatles—on his TV program.

Mancini, McHugh, Ruby Speak

Popular music's trends and fads often affect composers and lyricists. The evolution of styles and the development of the phonograph record and the television have also played an important role in deciding in what mediums they will toil.

For three of ASCAP's most respected West Coast members, the changing faces of the music business have meant approvals and reappraisals of their roles in the industry. On the occasion of the society's 50th anniversary, Jimmy McHugh, Henry Mancini and Harry Ruby commented to Billboard about conditions in the business over the past 10 years.

For Jimmy McHugh, one of the most respected names in film composition, the lack of great film musicals is a tragic loss. "When we did film musicals," he said, "we used to write from four to six tunes for different people. We don't have that condition today." McHugh, who laid down Sinatra's first film musical in 1941, "High Liner," notes that the only musicals being filmed today are the Broadway-proved hits such as "My Fair Lady," "Sound of Music," "Gypsy" and "Sweet Sue Story" and "Music Man."

As an outgrowth of this lack of film musicals, McHugh says that artistic pressures accentuate on writing movie themes rather than scoring for the large orchestras. "Overnight they've become theme writers," he says, but adds, "they're not creating any great hits."

McHugh does believe that certain composers like Henry Mancini have the ability to write hit material which could be taken from a film score. "The movie studio should look for men who can write song hits which will help exploit their wares," Jimmy believes. He cites "White Christmas" and "Blue Moon" as two film songs which have become respected standards.

These standard tunes by such great writers are Victor Young are what Henry Mancini, of the "younger school," believes are the foundation for the music business. No matter what the fad of the day, Mancini said, "the common denominator will always be the strong ballad." This kind of song has lasted for the past 30 years, he continues.

Mancini feels the ASCAP stamp gives music respectable acceptance. When he scores a film he doesn't try to capitalize on the fad of the times, but rather writes in the appropriate groove for that film. When the "Peter Gunn" TV series was a great success and his jazz-tinged score was receiving plaudits, Mancini was tagged as the composer who brought jazz to television. Actually, he explains, he used a jazz sound to capture a contemporary feel and not to exploit jazz.

For date composer Harry Ruby, the advent of rock and roll and the overwhelming buying power of teen-agers have affected all writers whether they like it or not. "That segment of the American population, known as the teen-ager must be catered to today," he says. "They are the ones buying most of the single records and without a record these days, a song no matter how good it may be is a piece of paper." Ruby feels that a good per cent of what he terms "good" tunes have a hard time getting heard today and doubts if "Old Man River" could get a fair hearing.

Ruby acknowledges that certain standards have survived through the years, but believes that most "good" songs must be taken from a hit Broadway play or a film before they can get exposure.

West Coast Members Get 40% of ASCAP Revenue

Of ASCAP's 9,000 members, approximately 3,500 live and work on the West Coast and are handled by the Beverly Hills office. According to Herb Gottlieb, who handles writer, publisher contracts, over 40 per cent of the association's revenue is paid to these West Coast writers and publishers.

The roster of ASCAP members under the aegis of the Beverly Hills office is a veritable who's who of outstanding composers and lyricists. A staff of 11 people headed by district manager William Hoffman handles all ASCAP business. Hoffman, who is concerned with general licensing matters, the Southern California, Arizona and New Mexico territories. His office is augmented by four field men, and there are ASCAP offices in San Francisco; Portland, Ore., and Denver to cover members in those geographical locations.

Among the veteran music

(Continued on page 76)

Film Musicals Make Major Contribution

When, on October 6, 1927, the marquee of the Warner Theater in New York blazoned "See and Hear Al Jolson in The Jazz Singer," it was not only a revolution but a migration. The talkies had arrived—and so had the songwriters. For what could be more suitable for the innovation of sound films than the musical, the one form of screen entertainment that could not be done successfully during the era of silent films?

And so the call went out. Within the next few years many ASCAP writers in New York, whose precarious occupation was made even more precarious by the Depression, were understandably attracted to the lucrative offers then being made by the film studios. Here was new-found security plus the excitement contributing to an entirely new art form.

Not that the movies were entirely free of music even before they found their voice. One of the big hits of 1914—the year that ASCAP was founded—was "Poor Pauline" by Charles McCarron and Raymond Walker, which helped popularize the Pearl White serial, "The Perils of Pauline." As early as 1916 Victor Herbert composed the first complete background score for a film, "The Fall of a Nation."

Theme Songs

All during the 1920's attempts were made to synchronize a musical sound track to a film. These were largely unsuccessful, but appropriate scores were created for films that were then performed in theaters by anything from a piano to a full symphony orchestra. And there were always theme songs. Two of the most memorable (both written by Erno Rapee and Lew Pollack) were "Charmaine" for "What Price Glory" and "Diane" for "Seventh Heaven."

But the talkies quickly made these early attempts seem primitive. One film in particular, "The Broadway Melody," did more than any other to set the style and the form of screen musicals that followed. With songs by Nacio Herb Brown and Arthur Freed, the film became the first to proclaim itself "All-Talking, All-Singing, All-Dancing" and went on to become the first movie musical to win the Academy Award as the best film of the year.

Its success, according to Freed, convinced Metro-Goldwyn-Mayer that the best formula for musicals was to keep the fundamental theme basically simple and basically derivative

Stage Tradition

This underscored the inherent problem of the film musical. Since movies in 1929 had no musical tradition of their own, they relied heavily on the musical tradition of the stage. The backstage story was an easy solution. The musical sequences could then be shown as part of a theatrical production. The main difference, of course, being that the set designer and the cameraman did not have to limit himself to reproducing an actual stage sequence as it might be viewed by an audience in the theater.

Another, more obvious way the films borrowed from the stage was merely by adapting successful productions to the screen.

Frequently, stories were changed, scores were decimated and new songs were added by writers under contract to Hollywood studios that bought the properties. Warner's "Gold Diggers of Broadway," with songs by Joe Burke and Al Dubin was an early backstage film, and "The Desert Song" and "Rio Rita" were among the many works originally created for the stage that were remade as films.

Musical Spectacle

The early years of talkies also saw the rise of the musical spectacle, perhaps the most-used thing to a Broadway revue, in which the costs were star-studded and the songs emanated from a variety of sources.

Although sound techniques were crude during the first two years of the talkies, this did not keep the major studios from turning out musical after musical. But from a high of 66 musical films released in 1930, the number fell to less than half that amount during the next two years. The reason was simple: there had just been too many musicals, and the public quickly tired of the innovation.

This, however, did not stop the movie companies from courting the top ASCAP talents of Broadway and Tin Pan Alley, or of devising a new approach to this form of entertainment. In 1932 Paramount varied the backstage formula slightly by presenting the first of its back-studio musicals, "The Big Broadcast of 1943." There were four editions in this multi-starred series, which had songs mostly by Ralph Rainger and Leo Robin.

The following year Warner Brothers appropriated their earlier title and continued their show business sagas with "The Gold Diggers of 1933" (later versions came along in 1935 and 1937), all with songs by Harry Warren and Al Dubin. And M-G-M wasn't too far behind with its succession of "Broadway Melody" films that were released in 1935, 1937 and 1940. Freed and Brown were responsible for the songs in the first two, and Cole Porter for those in the third.

Original Approach

These backstage stories met cinematic requirements well enough—perhaps even memorably in "42d Street," with Warren and Dubin songwriters. Hollywood soon tried to evolve a more original approach. "Flying Down to Rio," with songs by Vincent Youmans, Gus Kahn and Edward Eliscu, put musicians and dancers on the wings of airplanes. Rodgers and Hart's "Love Me Tonight" in 1934 was an imaginative effort at utilizing songs as part of a story, and in Mahlerlich, I'm a Bum!" they went even further in their technique of using rhythmic dialog in order to achieve a greater smoothness as contrasted from the spoken word.

Stage bits continued to provide the basis for many of the most successful musicals, though writers under contract were being used more and more by the studios to augment the original scores.

For example, in 1934, when the stage musical "Gay Divorce" became the film musical "The Gay Divorcee," the only songs retained from the Cole Porter score was "Night and Day." One of the interpolations, "The Continental," by Herb Magidson and Con Conrad, then went on to become the first song to win an Academy Award.

Interest Revives

The revival of interest in film musicals was intensified the following year when film musicals were released. That was the year in which RKO Radio starred Fred Astaire and Ginger Rogers in Irving Berlin's "Top Hat," which set a new pattern for style and sophistication. This was followed by other delightful Astaire-Rogers films—"Follow the Fleet" (music by Irving Berlin), "Swing Time" (Jerome Kern and Dorothy Fields), "Shall We Dance" (George and Ira Gershwin) and "Carefree" (Irving Berlin).

The year 1935 was also the one in which Nelson Eddy was first teamed with Jeanette MacDonald. Their great success in the 75-year-old Victor Herbert operetta, "Naughty Marietta," led M-G-M to co-star the singers in such other operetta reincarnations as "Rose Marie," "Maytime," "Sweethearts," "The Girl from Maxim's," "Bitter-Sweet," "The Firefly," in which Miss Mac-

(Continued on page 34)

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COMPOSERS

Seek More Royalties

New Organization Formed in New York City

Will Protect Composers, Writers and Publishers in Public Performances of Musical Works

New York, Feb. 14.—The Society of Authors, Composers and Publishers was formed yesterday at a meeting in the Hotel Claridge. George Maxwell was elected president, Victor Herbert, vice-president; Glen McDonough, secretary, and John L. Golden, treasurer. The Board of Directors will be selected from among publishers, authors and composers, six of each, forming a total of eighteen for the full board.

The object of the organization is to put into effect the rights of composers of music, authors and publishers from compositions used by orchestras in hotels, cafes and moving picture theatres. Just how these rights are to be established and royalties collected has not been made clear. The organization will be patterned after similar societies in France, Germany and Italy where laws have been enacted to serve their purpose.

It is said that the "performing rights," as they are called, yield over $10,000,000 annually to composers and publishers. The membership of the newly formed organization represents all branches of music writing and publishing and the purpose of the society will be to give protection to all of its members. Classical, musical comedy and popular compositions will be considered in the plans of the organizers of the Society of Authors, Composers and Publishers.

This story appeared in Billboard's issue of February 21, 1914

MUSIC TRADE

Stirred to Action

By Formation of American Society of Composers, Authors and Publishers

New York, Feb. 21.—The music trade is discussing with much spirit the recent organization of composers, authors and publishers into a society for mutual protection and financial interest. One hundred and thirty-five publishers of popular music throughout the United States have joined the society, and one of the oldest firms in the business—Joseph W. Stern & Co.—has refused to affiliate with their competitors. Practically every composer and lyric writer known in the profession are members of the society.

The organization is but two weeks old, and its first set of officials are as follows: George Maxwell, managing director of G. Riccordi & Co., is president; Victor Herbert, vice-president; Glen McDonough, secretary, and John L. Golden, treasurer. The board of directors, made up of publishers, composers and lyric writers, embraces (Waterson, Berlin & Snyder), Fred Rudolph Schirmer, Henry Waterson Beicher (Jerome H. Remick & Co.), Jay Witmark (Witmark & Sons), Max Dreyfus, Gustave Kerser, Silvio Heine, Raymond Hubbell, Irving Berlin, Harry Carroll, Gustave V. Hobart, Billy Jeroms, E. Ray Goetz and Harry B. Smith.

The French society, known as the Society des Auteurs, Composers et Editeurs, has been taken as copy for the present organization. The French society turns over to its members more than a million dollars yearly, which hotels, cafes, theaters, "movies," bands, orchestras, and wherever music is played or sung. The United States copyright laws give composers, publishers and lyric writers the right to collect royalties wherever music is played or sung for profit. To collect these royalties is the purpose of the new organization.

Just why Joseph W. Stern & Co. refused to join, is not known. They wrote a letter to President Maxwell telling him that they would explain their reasons privately, intimating at the same time that they would never join. They wrote that they were willing to give specific reasons for their decision in confidence to either Mr. Maxwell, representing the publishers; Victor Herbert, representing the composers, or Harry B. Smith, representing the authors.

Mr. Maxwell may have been singled out by Stern & Co. as the publishers' representative (ignoring their contemporaries in the popular music publishing field) because he represents a foreign firm which handles only high class operatic scores and lyrics.

When several local publishers were asked their opinion of the apparent slight, none of them would attempt a reply. Most of them intimated, however, that the "green-eyed monster" had crept into the ranks of the society thus early.

It is the purpose of the society, according to one music publishing member, to first direct their attention to collect the royalties from the source, and not the individuals in all cases. Hotel proprietors will first be asked to pay a lump sum for a yearly license to play the works of members of the association. The funds thus obtained, after deducting expenses, will be usually distributed among publishers, authors and composers. Each will receive one-third, and in instances where an individual is personally publisher, author and composer, he will get it all.

After the hotel orchestras throughout the country have been assessed and are working under a specific agreement with the society, the cafes will next be organized; then will follow amusement orchestras and bands; then moving picture houses, and finally (maybe) where songs are sung, musical comedies or operas are produced, or where music is used for orchestral purposes. Owners and managers of the various theaters will be looked to for the revenues, an arrangement being contemplated for each theater or circuit of theaters to pay the royalty fees in a lump sum to the society for yearly rights to use the music created by members of the society.

"There's millions in it."

This story appeared in Billboard's issue of February 28, 1914

It was the issue of February 21, 1914.

Anna Held had visited the offices of Billboard with her personal representative, Gene Buck. At McVicker's Theater in Chicago, The Four Marx Bros. & Company were on stage while in Louisville, Sophie Tucker was at Keith's. At the Orpheum in Montreal, Bert Wheeler was on stage and at the Majestic in Milwaukee, Mae West was appearing. Eddie Foy & the Seven Little Foys were at the Columbia in St. Louis and Van & Schenck were at Keith's in Philadelphia.

Into Billboard's New York offices in the Heidelberg Building at Broadway, 42nd St. and 7th Avenue, had come the news that produced the story above. It was Billboard's 20th year in business. Then, as now, 50 years later, it finds and reports first the significant news of the music industry.

As Billboard celebrates its 70th anniversary, it reflects on the pleasure of accomplishment, one music industry servant, with another, as ASCAP celebrates its 50th year of service.

The New York Times
FEBRUARY 16, 1964 • SECTION 11
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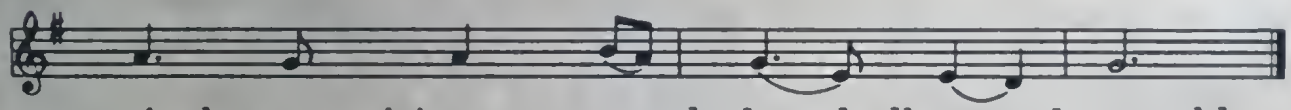

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THE WHITE HOUSE

WASHINGTON

January 6, 1964

Dear Mr. Adams:

For fifty years the musical creations of the members of the American Society of Composers, Authors and Publishers have enriched the cultural life of all Americans.

The talented writers who are members of your organization have made a radiant contribution to the musical culture of our nation. Your membership has included such outstanding talent as John Philip Sousa, Irving Berlin, Victor Herbert, Richard Rodgers and Oscar Hammerstein. Their gifts have become the proud possession not alone of Americans but also of all peoples around the globe.

As Americans we pride ourselves on the freedom and independence of our creative artists. Your society has played a conspicuous role in fostering the atmosphere which permits creative people to work most effectively and to find greater reward for their artistic achievements.

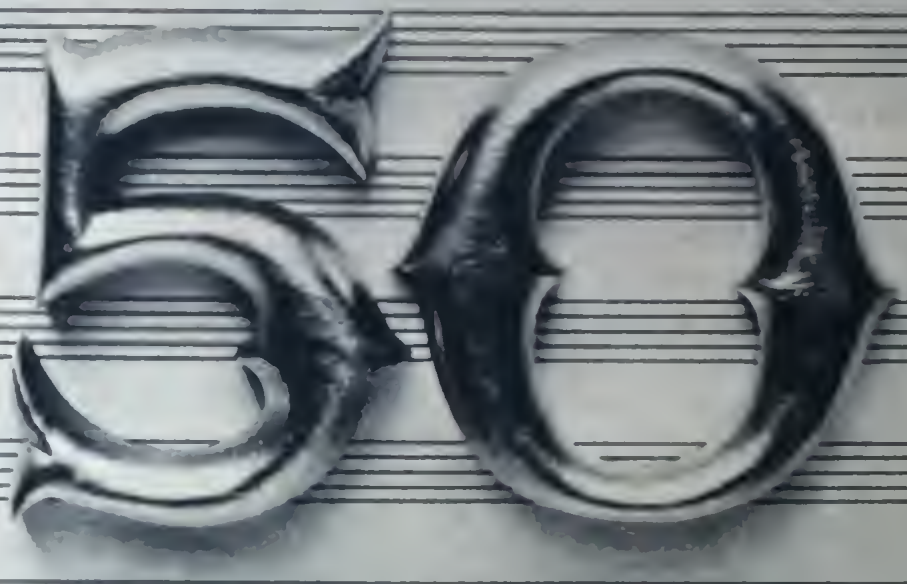
I am most happy to extend to all the members of ASCAP my sincere congratulations on the significant milestone in the history of your society.

Sincerely,

Lyndon B. Johnson

Mr. Stanley Adams
President
American Society of Composers, Authors and Publishers
575 Madison Avenue
New York, New York

Congratulations to ASCAP on its first 50 fabulous years / Columbia Records



Grouped around Oscar Hammerstein. I, at a 1916 Actors Fund benefit are Jerome Kern, Louis Hirsch, A. Baldwin Sloane, Rudolf Friml, Alfred Robyn, Gustave Kerker, Hugo Felix, John Philip Sousa, Leslie Stuart, Raymond Hubbell, John Golden, Silvio Hein, and Irving Berlin.

The ASCAP Story

By Stanley Adams, President

As part of our observance of the 50th anniversary of the founding of the American Society of Composers, Authors and Publishers, we have prepared this supplement in order that our aims and activities may be clear to all.

ASCAP is a performing rights society. That is, it upholds the legal rights of its more than 9,000 writer and publisher members and the approximately 125,000 writer and publisher members of affiliated foreign societies by collecting revenue in their behalf from such commercial users of music as radio and television, restaurants, hotels, and others. ASCAP has nothing to do with the collection of royalty fees from the sales of phonograph records or of sheet music. It is not a union, nor is it a corporation. It is a membership association that is concerned solely with public performances of copyrighted works. By acting as a clearing house, it offers a convenient, economical way for those who profit from the use of music to compensate those who create it.

The principles that ASCAP has fought for and is still fighting for are principles that concern everyone—whether he is part of the music business or not. They involve the right of just compensation. They involve the right of protection against unlawful use of property. They involve the right of redress in the court of law.

Indeed, our guiding belief has always been that our society is best served when it best serves the general public. For ASCAP's growth is directly linked with the public's acceptance and appreciation of the works of our members.

Why ASCAP?

In order to find the answer to that question, let us go back many years; back to the 1800s, in fact, when the chief source of revenue for song writers was the royalties they received from the sales of sheet music.

What was it like to be a song writer then? What was it like for example, to be Stephen Foster?

Foster was unquestionably America's first musical genius. His songs won great popularity when they were written, and they are still sung and played today. In 1940, Foster was the first composer elected to the New York University Hall of Fame, an honor made even more significant by the fact that he was the only candidate in any field on whom a majority of the electors could agree. But this occurred 76 years after Foster's death. Fame, honor, a decent income were not his during his brief lifetime, even though there was always a large public anxious to buy his music and sing his songs.

For almost all of Foster's years, the composer had to struggle to make ends meet. Many people took advantage of his easy-going nature. Singers in minstrel shows introduced his songs before they were published and then took out copyrights under their own names. In 1860, in ill health, he agreed to a contract with a publisher in which he waived all royalties in favor of a straight $800 per year for a promised dozen songs. When Stephen Foster died on January 13, 1864—exactly 50 years and one month before the founding of ASCAP—he was living in a cheap hotel on the Bowery. His purse contained all the money he had—38 cents.

Those two anniversaries—Foster's death and ASCAP's birth—are inexorably linked. For over and beyond everything that ASCAP has done is the unexpressed but abiding pledge that none of its members would ever meet a similar fate. The tragedy of Stephen Foster's life could have been averted had there been an ASCAP when he lived. Ironically, it was in 1851, the same year in which Foster wrote his most beloved song, "Old Folks at Home" (usually called "Swanee River"), that the first European performing rights organization was established. This was the French association, Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM), which was set up to make certain that its members would receive fair compensation from the public performances of their works. Other European nations followed the French so that by the end of the century almost every major country had a similar organization.

Although the need for a performing rights society was recognized in the United States, matters might have continued unchanged had there not emerged a serious threat to the earning power of composers and lyric writers. For years the chief source of revenue had been the sales of sheet music, which provided the royalties. The living room was the center of social and musical activity, and families would gather around the piano to sing the latest songs. But by 1911, a new so-

50 years but young and growing.

When ASCAP was organized 50 years ago, its charter membership consisted of 170 writers and 22 publishers. Today, the number of writer members is 7,032 and publisher members 2,276. Among its writers, ASCAP has 1,383 women, and 550 composers in the symphonic and concert field. ASCAP grows at the average rate of 564 writers and 180 publishers every year.

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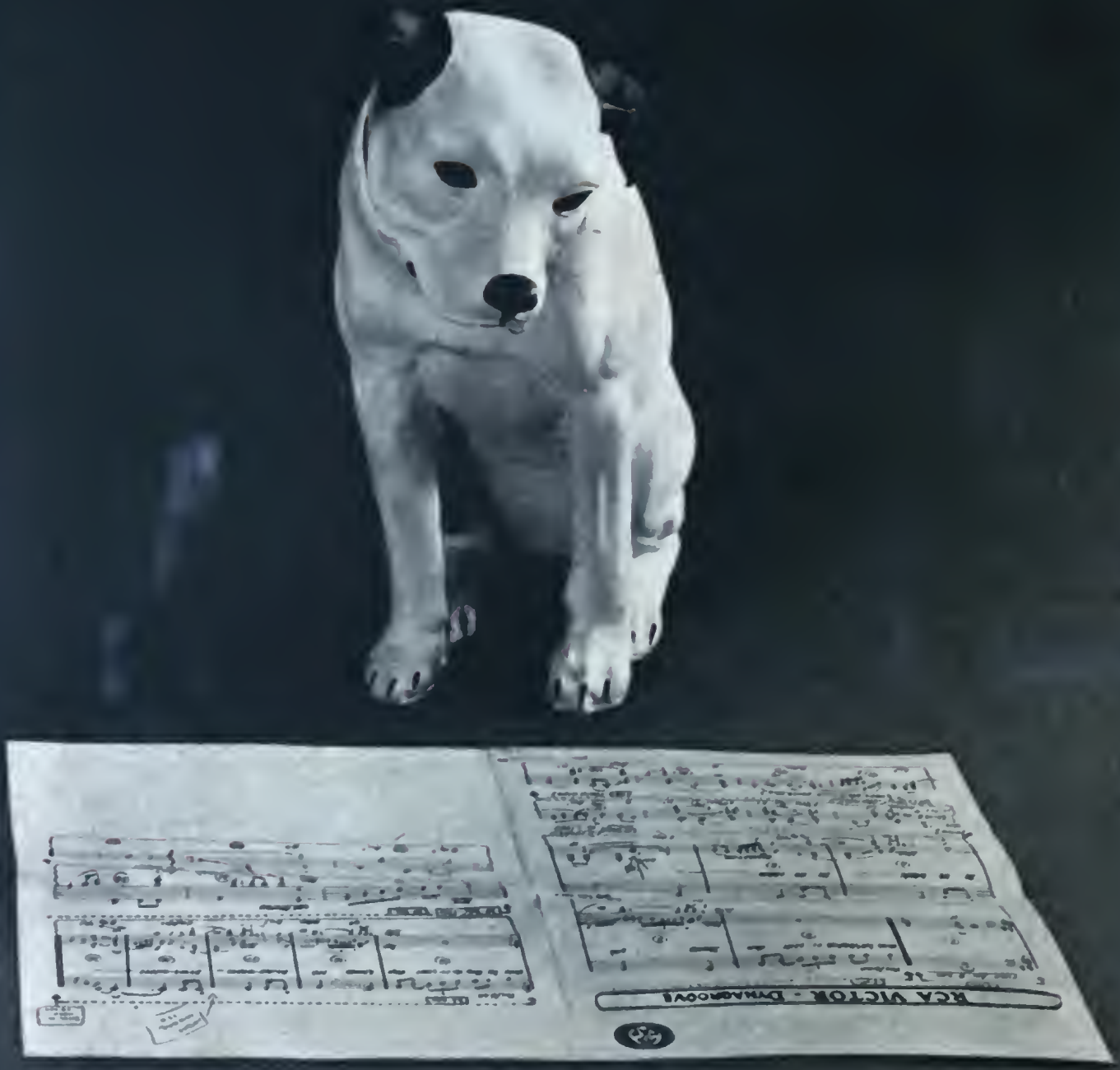

On the 50th Anniversary of ASCAP
Congratulations from one great tradition to another

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cial phenomenon swept the nation. The ragtime craze, sparked by Irving Berlin's "Alexander's Ragtime Band" and "Everybody's Doin' It," opened the doors of restaurants, cabarets, and dance halls to the spectacle of eager couples anxious to demonstrate their skill at interpreting those zoological dancing fads known as the Grizzly Bear, the Turkey Trot, the Bunny Hug, and others. Suddenly, sales of sheet music began to decline. Social activities were now being pursued away from home, and sheet music held little attraction to people who just wanted to go out for an evening of dancing.

Song writers, naturally, were bit hard. Their music and lyrics were contributing to the success of many new public establishments which used music to attract customers. Yet they themselves received no compensation.

The organization takes shape

What to do? Obviously, some sort of organization was needed to protect the legal rights of composers and lyric writers. There were, however, some formidable obstacles.

According to the United States Copyright Law, which had been brought up to date in 1909, writers were protected against the use of their copyrighted works from public performances for profit. The law even provided for a minimum payment of $250 plus costs for every infraction. But there had never been a legal test case to determine what constituted a public performance for profit. It was clear to song writers that the use of music in a restaurant or night club would obviously fall under the protection of this law, but there was little they could do about it. A composer or lyric writer could not be expected to be present whenever his works were being performed illegally. If he did happen to be in a restaurant at such a time, he was intimidated by the fact that all users of music for profit had banded together into a trade association that had the legal resources to block any complaints. If he did complain, the writer stood the chance of having his song banned from all public performances, thereby depriving his work of valuable exposure.

Two men, however, did decide to do something about this deplorable situation. They were George Maxwell, the American representative of the largest Italian publishing firm, and Nathan Burkan, a brilliant copyright lawyer. They felt that the only way to buck the hotel trade association was to form one of composers and lyricists. Most of the writers they spoke to were solidly behind the idea, but it was obvious that they needed one man of such unrivalled prestige in the music world that his name alone would be enough to rally public support.

The only man to fit this role was Victor Herbert. Herbert, who was born in Ireland and educated in Germany, had come to the United States when he was 27 to play the cello in the orchestra of the Metropolitan Opera House. Although he had written concert pieces and had been the musical director of the Pittsburgh Symphony Orchestra, Herbert achieved his greatest fame as the composer of such operettas as *Babes In Toyland, Mlle. Modiste, The Red Mill, Naughty Marietta,* and *Sweethearts*. Not too much persuasion was needed to convince Herbert of the need for a society to protect the rights of composers and lyricists, and for the rest of his life he became a tireless champion of ASCAP's cause.

The first meeting of the proposed organization was held at Lüchow's Restaurant in October, 1913. It was a dispiriting start. Because of heavy rainfall that night and some misunderstanding about the purpose of the meeting, only nine men showed up out of an invited 36. Herbert, Burkan and Maxwell were there, plus composers Silvio Hein, Raymond Hubbell, Louis A. Hirsch, and Gustave Kerker; lyricist Glen MacDonough; and publisher Jay Witmark. Some were so discouraged by the small turnout that there was talk of calling off the meeting. But Herbert would not be downhearted. "Come on," he urged, rallying his small army. "I'm here. Let's get started. Glen's ordered a good dinner. What more do you want? Come on—let's eat! Nathan—tell us about this society! Let's start it!"*

*Quotation attributed to Victor Herbert by Raymond Hubbell; reprinted in *Victor Herbert: A Life in Music* by Edward N. Waters (Macmillan).

And as Nathan Burkan outlined the structure and objectives of the society, the nine founding members listened. By the time they left the restaurant the men felt sufficiently heartened to call another meeting.

This meeting took place on February 13, 1914, at the Hotel Claridge at 44th Street and Broadway. So successful had been the missionary work of the nine founders that over 100 leaders in the world of music attended. George Maxwell was elected president, Victor Herbert vice president, and Nathan Burkan was retained as counsel. All served without fee. Of the 17 members elected to the original Board of Directors, only Irving Berlin and Max Dreyfus are alive today.

There was some question at that first meeting regarding an appropriate name for the new organization. The American Society of Authors, Composers and Publishers was first suggested because authors (another name for lyric writers) are customarily listed first on sheet music. But Maxwell opposed this. "Just think what a great cable address the initials would make if 'Authors' and 'Composers' were reversed," he told the gathering. That seemed to satisfy everybody. ASCAP it was, instead of ASACP.

Things moved very slowly at first. In his speech at the meeting, Maxwell had said, "The rights have always been there, and now we are going to enforce them." But there was little enforcing done during the initial year. About 85 hotels had accepted ASCAP's proposals and were paying an average of $8.23 per month—for a total of less than $10,000 a year. All this went for operating expenses, one of the most extravagant being $25 a week for a cleaning woman. Clearly, ASCAP needed a legal ruling if it ever was to establish its right to be paid by other hotels as well as restaurants.

STANLEY ADAMS
1953-1956
1959-

The test case

The melting strains of Victor Herbert's waltz "Sweethearts" could never be mistaken for a war cry, but that was the song the composer used in his famous legal battle against Shanley's Restaurant. Herbert charged that the song was being played in the restaurant without permission as part of what was being advertised as "Intimate Entertainment...Cabaret Extraordinaire." Burkan, who served as Herbert's lawyer, failed to impress Judge Learned Hand of the United State District Court. An appeal to the Circuit Court of Appeals also resulted in a negative decision.

This should have been the end of it—as well as of ASCAP—but Herbert and Burkan were determined to make one final stand. They appealed to their last remaining hope—the United States Supreme Court. The Court, in a unanimous decision that almost coincided with ASCAP's third anniversary, upheld the copyright owner's right to control the public performance of his work for profit, even though no admission was charged. Justice Oliver Wendell Holmes, in expressing the decision of the high court that has become the Magna Charta for all American composers and lyric writers, wrote: "If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

Although it had taken a year and a half of litigation, the Holmes decision settled the matter of what constituted a public performance for profit. It cleared the air as it cleared the way for ASCAP to pursue its activities with renewed confidence. Meetings with the New York City Hotel Men's Association were promptly arranged and terms were promptly accepted.

New problems

ASCAP's problems were by no means over. Operating expenses still made it impossible for the society to distribute royalties. In fact, ASCAP was in existence for seven years before it received sufficient revenue to make any royalty payments to its members.

PRESIDENTS OF
THE AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.

GEORGE MAXWELL
1914-1924

GENE BUCK
1924-1942

DEEMS TAYLOR
1942-1948

FRED AHLERT
1948-1950

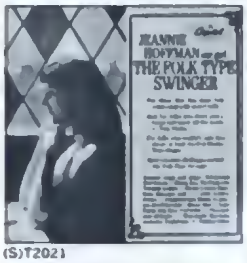
OTTO HARBACH
1950-1953

PAUL CUNNINGHAM
1956-1959

OUR BEST TO YOU

(S)T2011

(S)T2012



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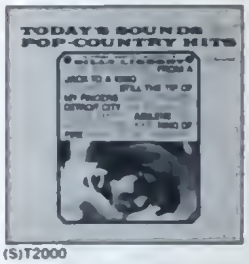
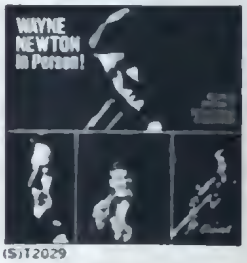


(S)T2000

(S)W2008



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(S)T2034

(S)T2039

(S)T2040

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(S)T2041

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By that time an important new user of music was just beginning to make itself heard. That was the electronic marvel, radio, which had caused quite a stir the previous year when a Pittsburgh station, KDKA, became the first one in the nation to broadcast programs on a regular schedule.

In order to help this significant new means of communication get started, ASCAP gladly issued free licenses or licenses at nominal fees. But soon the business world became aware of the effectiveness of radio as an advertising medium. The infant industry had quickly grown up, and there was no further reason to continue coddling it. Obviously, songs were being played over the air to help sell commercial products; therefore, radio stations had an obligation to sign agreements with ASCAP in the same manner as hotels and restaurants.

Radio's reaction was not hard to predict. Just as the hotel and restaurant men had initially opposed ASCAP's requests, so the radio people were now equally strong in opposition. Some of their reasoning was unintentionally amusing. For example: "Since there's no audience in the studio, we're not giving a public performance." Or: "Radio does not broadcast music. It emanates electrical energy." Still another: "Radio is of a private and philanthropic nature, serving purely in the public interest."

Again opposing parties had to get on board the legal merry-go-round. This time there was no need to go as high as the Supreme Court. Guided by the Holmes decision, the lower courts ruled that a performance over radio was a public performance for profit and that licensing fees were entirely justified. Television, which was granted free licenses from 1941 through 1948, has always been considered a commercial user of music and must also pay performance fees.

It is perfectly apparent that one of the most commercial of all commercial users of music is the jukebox. But the jukebox is a special case. Owing to an amendment in the 1909 Copyright Laws, coin-operated machines have always enjoyed exemption from paying royalties to writers. Last year, Rep. Emanuel Celler's bill to provide for payment by jukebox owners passed the Judiciary Committee by a two-to-one margin. It is currently awaiting a vote by the entire House of Representatives, and we are hopeful that it will ultimately be passed into law.

The real ASCAP

But ASCAP is more than legal battles and governmental laws. ASCAP is people—the men and women who create the music and lyrics that are performed not only in the United States but throughout the world. The unselfish support and counsel that we have received through the years from such giants as Irving Berlin, George Gershwin, Oscar Hammerstein, 2nd, Lorenz Hart, Jerome Kern, Cole Porter and Richard Rodgers have been an inspiration to us all.

Part of ASCAP's strength lies in the diversity of the music created by its members, and the honors won by our writers in so many different fields is a constant source of pride to those of us entrusted with the operation of our Society. To cite just a few...

...60 ASCAP members have been elected to membership in the National Institute of Arts and Letters.

...23 have been awarded various Pulitzer Prizes in music, theatre, and poetry.

...33 have won the Motion Picture Academy award for the best film song.

...21 (including members of affiliated foreign societies) have won the Academy award for the best original film score.

As ASCAP progressed, new members have brought with them new forms of music to enrich our culture. Shortly after our Society's birth, the sound of jazz was first beginning to be heard in our land. The great creative leaders in the field—Handy, Armstrong, Ellington, Goodman, Kenton, and so many others—have all contributed to maintaining the high artistic level of our Society. From dixieland through the swing era, and on to the daring innovations of "bop" and progressive jazz, ASCAP has continued to hold its doors open to the new and the adventuresome.

It has not been until relatively recent years that the regional music called Country and Western has entered the mainstream of American popular music. With their honest emotions and infectious rhythms, these songs have spread out from their home base, primarily in Nashville, Tennessee, to all parts of the country. Even more recently, folk songs have been edging into the popular song market. Many of them are familiar favorites, but a good many others are being written by young song writers who apply ancient musical forms to modern-day situations.

This is as it should be. The musical expressions of our nation have a variety of sounds that reflects the constantly changing moods and attitudes of the American scene, and ASCAP must be aware of these changes. But it must be more. It must be flexible enough to meet new situations with new solutions, while also being courageous enough to stand firm for the ideals on which our society was founded.

For no matter how far ahead we look, we must never forget the achievements of those men who met together fifty years ago to transform a dream into a reality.

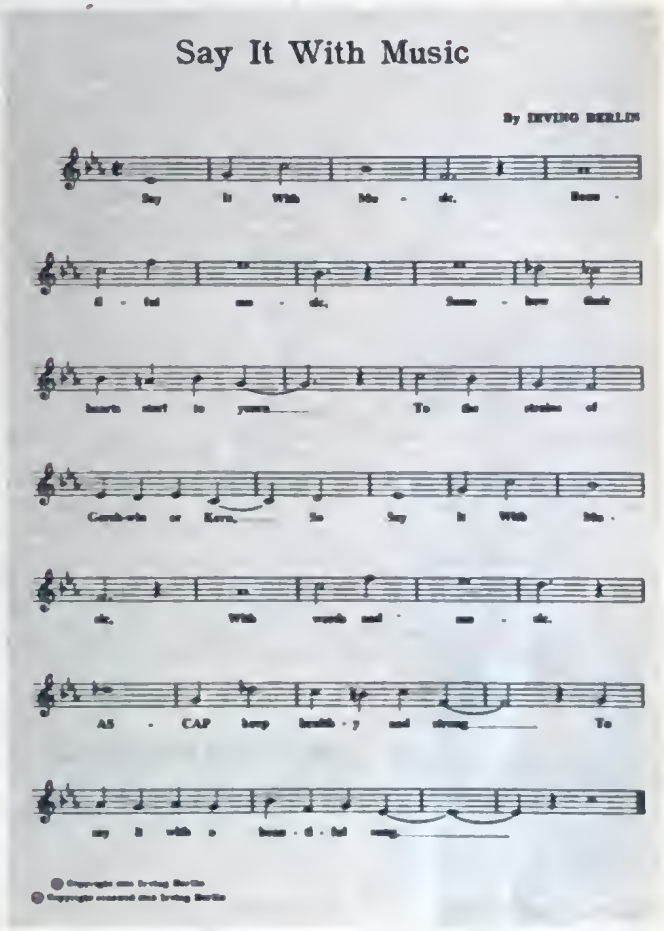
Ten years ago, when ASCAP celebrated its 40th anniversary, I concluded my remarks with some words that are, if anything, even more applicable today:

"We are singing in a full voice now because they sang in a small voice then.

"We gaze from the roof of a shining tower because they labored to build a firm foundation.

"We are because they were."

Happy
"50th anniversary
Irving Berlin



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ASCAP and the Symphonic Composer

By Aaron Copland

Composers tend to assume that everyone loves music. Surprisingly enough, everyone doesn't. Occasionally I've had the refreshing experience of meeting people honest enough to confess that music means nothing in their lives. But I have yet to meet anyone, musical or nonmusical, who hasn't expressed some curiosity as to the economics of a composer's life. Invariably they wonder how musical inspiration and money matters can possibly be made to mix. From the composer's vantage point, however, things look different: without financial stability he cannot hope to devote the time necessary to the development of his musical ideas.

Perhaps I can clarify matters by saying that symphonic composers have three principal sources of income: monies collected for composing music on commission for specific requirements such as an anniversary piece, a soloist's concerto, a film score, and the like; royalties paid by a music publisher on sales of printed music, recordings and rental of music materials; and fees collectible for composers (through ASCAP for its members) for the right to perform their music publicly for profit. For composers whose works are performed, ASCAP fees contribute to the financial stability mentioned above. Thus, the American Society has become deeply involved in the musico-cultural welfare of our country. Conversely, it seems to me that ASCAP warrants the good will of all those who care about the musical welfare of America.

All talk about a cultural awakening in our country will have a hollow ring unless we can balance it with a real concern for the well-being of our present-day creative musician. The body of work our composers create each year represents a national asset, and should be protected as such. ASCAP has a role to perform in helping to protect the economic rights of our musical creators so that an environment conducive to free creative work is made possible.

The Society, it must be remembered, has an equivalent role to play in foreign countries. The image of America is enhanced abroad each time our writers, painters and composers prove that artistic creation flourishes in an industrial and commercial country such as America. Those of us who travel throughout the world know this from personal experience. When our works are played abroad we like to know that the local performance right society is safeguarding our economic interest through reciprocal arrangements with ASCAP, just as the foreign composer obtains equivalent protection in the United States.

It is a sign of ASCAP's maturity that the Society has become fully aware of the values represented by the works of its symphonic composers. It is a safe prediction that this trend will continue and that in the next few decades the Society will find its symphonic composers playing a leading role in its future history.

The Nine Founding Members of ASCAP

GEORGE MAXWELL

SILVIO HEIN

LOUIS A. HIRSCH

RAYMOND HUBBELL

VICTOR HERBERT

NATHAN BURKAN

GLEN MacDONOUGH

JAY WITMARK

GUSTAVE KERKER

Congratulations, ASCAP.... 50 YEARS LONG IS A TIME....

During the past fifty years, the American Society of Composers, Authors and Publishers has bestowed upon the world the wonderful gift of beautiful music— a gift that will bring pleasure to man as long as he exists on this earth.

Few organizations can claim such a significant and eternal contribution to the betterment of the world. And the first fifty is only the beginning for ASCAP.

We convey our deepest respect, admiration and congratulations to ASCAP and to each of its distinguished members.

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ASCAP Directors Morton Gould and Irving Caesar join Borough President Abe Stark in dedicating a plaque at George Gershwin's birthplace.

THE HUMAN SIDE OF ASCAP

As a performing rights society, ASCAP is primarily concerned with surveying and tabulating the number of public performances of its members' works, and distributing their royalties in an equitable manner. But because of its deep interest in the well-being of all of its members, ASCAP goes even further to promote a healthy climate in which writers may work. There are many ways that it has done this, but all are aimed at helping composers and lyric writers pursue their careers with a measure of financial security.

The very dues that ASCAP collects annually—$10 from each writer member and $50 from each publisher member—are used exclusively as a relief fund. In addition, approximately 100 writers in the society's highest income brackets have voluntarily agreed to turn back a portion of the money that their works earn in order that it might be made available to less successful members.

Because of the difficulties that beginners encounter in the highly competitive world of music, ASCAP has always been particularly concerned with helping young writers. They are the major beneficiaries of the so-called "Panel Awards" which offer monetary prizes to writers whose works fall into two main categories: (1) those that "have a unique prestige value and for which adequate compensation would not otherwise be received," and (2) those that are "performed substantially in media not surveyed by the Society." The distribution of these awards is determined by special panels of independent judges who are not connected with ASCAP. Covering both the "popular" and the "symphonic and concert" fields, over $510,000 is distributed annually among 1,200 members. Of this amount, two thirds is awarded to composers of symphonic and concert music as such works receive fewer performances in commercial media than popular music.

ASCAP has also benefited many educational institutions in order to assist young writers. The Bennington Composers Conference, which was established in Vermont to encourage the performances of works by young composers, offers scholarships donated by ASCAP. The Society has contributed residence dormitories to two world famous music centers, the National Music Camp at Interlochen, Michigan and the Brevard Music Center in North Carolina. Income from these dormitories is used for scholarship funds for students who would not otherwise be able to attend. In addition, ASCAP has supported the annual competition among young composers sponsored by the National Federation of Music Clubs.

No matter how much young writers are aided through scholarships and other monetary contributions, they must also be made aware of the problems of making a living in the field of music. ASCAP has faced up to this through a series of seminars held in New York and in Los Angeles. These informal sessions have enabled serious-minded neophytes—non ASCAP as well as ASCAP—to become familiar with all phases of the music business today. In New York, the Society even provides tyro song writers with a platform from which they can perform their works before professional audiences.

It is not only those in the world of music that ASCAP seeks to serve; the Society is interested, as well, in finding and aiding young talent in the law.

In order to encourage law students to examine the various aspects of copyright the Society annually makes substantial cash prizes available for the best papers on any branch of copyright law. The Competition, which is now in its 26th year, is known as the Nathan Burkan Memorial Competition, in honor of the Society's first General Counsel. The law of literary property which he pioneered, has been greatly enriched by the many outstanding papers submitted in this Competition.

The best papers, after receiving local awards, are awarded National prizes ranging from $250 to $1000 and are published by Columbia University Press in an ASCAP Copyright Law Symposium. Selections for National Awards are made each year by a Panel of Judges composed of outstanding members of the Federal and State Judiciaries.

ASCAP encourages young musical talent at The National Music Camp at Interlochen, Michigan

Winners of the Nathan Burkan Memorial Competition have distinguished themselves in all phases of the law—in government and politics, in legal education, at the bar and on the bench. In 1963, for the 25th Competition, a former winner of the Competition—Mr. Justice Leonard v. B. Sutton of the Supreme Court of Colorado—was a member of the Panel of Judges. There can be no doubt that the Competition has come of age.

Because ASCAP is so deeply aware of the rich musical heritage of our country, it has extended aid to many writers who made their contributions prior to the Society's founding. If these people are in need, ASCAP contributes to their support. When, for example, the Society discovered that Effie Shannon, who had written "Rockabye Baby" in 1880, was in desperate straits, a relief committee took over and supported her until her death.

But ASCAP's help is not always limited to American composers. In 1940 Bela Bartok, Hungary's greatest composer, fled the Nazis to come to the United States. He had little money and, when he fell victim to leukemia, ASCAP stepped in to offer financial assistance. This continued until the composer's death.

Sometimes ASCAP's deeds are motivated by nothing more than sentiment. In 1939, a committee searched through every graveyard around Philadelphia until it found what it was looking for—the unmarked, untended grave of James Bland, whose gift to the world had been "Carry Me Back to Old Virginia." Bland died penniless in 1911 and, of course, had not been a member of ASCAP. Nevertheless, a special fund provided for an appropriate headstone as well as the landscaping of the grave.

Another sentimental gesture took place just last September when, in observance of the 65th anniversary of the birth of George Gershwin, the Society placed a commemorative plaque on the house in Brooklyn in which the composer was born. Since then, music lovers have been flocking there to pay homage to one of America's greatest composers.

These are just a few of the ways ASCAP has put into practice its belief that a performing rights society has a far greater obligation to the profession it serves than just to collect and distribute royalties. The human side of ASCAP has never been allowed to be obscured by computer machines.

ASCAP— A Stimulus to Creativity

By Richard Rodgers

Throughout my career, I have heard a lot about ASCAP's service to writers in tiding them over the lean years. This, of course, is only natural. ASCAP does provide us with something like an insurance annuity. If a writer has had some success and then goes into a dry spell, he knows that ASCAP's system of determining payments by averaging performances over a period of years will provide him with means to carry on his work. The importance of this can never be underestimated.

But, to me, ASCAP has always represented something more. Because of the years I have spent in the musical theatre, I know how important it is for writers to be experimenting continually with new means of expression. No form of entertainment can justify its existence if it continues to repeat the formulas of the past. Moreover, repetition is only self-defeating; audiences will soon catch on and seek other diversions. Where would our musical theatre be today without its *Show Boats, Porgy and Besses, West Side Storys,* and, immodestly, its *Oklahomas?* All of these dared to be different, and all of them, I need not remind you, have been box office successes.

What ASCAP does, then, is to provide sufficient security to enable writers to be as adventuresome as they care to be in the extremely commercial world of Broadway. I know from my own experience and that of other composers that the royalties we receive from ASCAP are always considered a spur to creativity, not a crutch for complacency.

There is another important factor. Creative people are usually a pretty independent breed. Those I know would much rather receive compensation for what is rightfully theirs than receive some form of patronage. Thus, without playing favorites or giving hand-outs, ASCAP accords writers the respect that is their due. In turn, by their courage and vision, writers accord that same respect to their audience. It has been a beneficial relationship all around, and one that is in no small measure responsible for the good health of our musical theatre today.

HOW

ASCAP utilizes the most modern tabulating equipment.

COLLECTING performance fees throughout the width and breadth of the United States is obviously a tremendous job. The American Society of Composers, Authors and Publishers, representing some 9,000 members, must see to it that all establishments wishing to use the copyrighted works of their catalogs pay a reasonable fee. The Society boasts more than 30,000 general licensees throughout the United States including such establishments and media of public entertainment as concert halls, circuses, restaurants and taverns, night clubs and hotels, fair grounds, skating rinks, etc. In addition, of course, ASCAP also licenses its members' works over radio and television.

How does America's performing right society manage to put into effect this tremendous number of licenses throughout the nation? How does the Society secure for its members a fair payment for the performance of their works throughout the nation? Obviously, from a practical standpoint, it is impossible for ASCAP to license and check every single commercial user of music all over the country, but actually ASCAP's average is high. It is kept high by the dedicated work of 77 field men operating out of 24 branch offices located from California to Puerto Rico.

ASCAP division managers and field men are a peripatetic group. They travel thousands of miles within their given territories, not only to keep the goodwill of the Society's licensees but, most important, to see if there are any new establishments that use music, or if any old establishments have switched to a music policy since their last trip. Under the supervision of the Society's Sales Department, it is the responsibility of field men to explain the Copyright Law to the operator of an establishment wishing to use the music of ASCAP writers or publishers. The field man also provides copies of the Society's license contract which gives to the operator of the establishment permission to use as much of the ASCAP repertory as he may wish. The rates for these licenses are uniform throughout the country and depend upon the size of the establishment, the number of times during a week that music is performed at the place of business, whether or not star performers are involved and other factors.

The licenses between the Society and the broadcasting industry are handled directly through the Sales Manager and his staff in the New York office at 575 Madison Avenue. The terms of the contract are the result of many months of negotiation between committees representing the broadcasting industry and the Society. Eight station relations men constantly visit broadcasters in their areas to discuss any questions which may arise under the licensing program.

The collection of payments from ASCAP licensees is only a first step. A more crucial problem facing the Society is the equitable distribution of these payments among the more than 9,000 composers, authors and publishers. Writers and publishers are paid primarily on the basis of the number of public performances of their works. Since it would not be economically possible to determine the number of per

Photographs by Wide World • Will Weisberg

ASCAP WORKS

formances of music in eating places throughout the country, ASCAP relies principally on the radio and television media to determine the rating of each of its members. Daily reports from the networks listing all music used by their stations are sent to the Society.

In addition, local independent stations are surveyed by spot-checking taped performances. Through the use of IBM machinery the Society succeeds in gathering an accumulated number of performances for each quarter for each writer and publisher member of ASCAP. This factor is the primary one in determining how much each member receives from the Society as a performance fee for the use of his copyrighted music. All ASCAP income, incidentally, is divided fifty-fifty between writer and publisher members after operating expenses have been deducted.

Since music is an international language, ASCAP has contractual agreements with 29 performing right societies throughout the world. This means that ASCAP collects performance fees for the use of the music of members of foreign affiliated societies in the United States. Similarly, performing right societies in foreign countries collect for the performances of American works in those nations.

Any composer or lyricist wishing to join ASCAP must give proof that he has at least one musical work published by a reputable publisher. Any publisher wishing to join ASCAP must prove to the Membership Committee that he is actively and actually engaged in the business of publishing musical works.

ASCAP is operated by a 24-member Board of Directors—12 writer members and 12 publisher members. Three writers and three publishers must be in the symphonic and concert field. The Board of Directors elects the officers of the Society in annual elections. They include the president, two vice presidents, a secretary, a treasurer, an assistant secretary and an assistant treasurer. The numerous subcommittees—foreign relations, public relations, finance, membership, relief, etc.—are chosen from members of the Board. The Society's Board holds its regular meeting once a month at which time all committees make reports to the full Board.

At the present time ASCAP has 603 employees throughout the country, 468 of whom work in the home office in New York City.

In addition to its district offices throughout the country, the Society maintains a membership office in Los Angeles since the largest contingent of ASCAP members outside New York reside there; and in recognition of the growth and importance of country and western music, the Society recently opened a membership office in Nashville, Tennessee.

Typical areas from which ASCAP members derive revenue.

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THE CHASE MANHATTAN BANK

An ASCAP copyright delegation in Washington in 1924. *Back row:* Con Conrad, Charles K. Harris, Otto Harbach, Harry B. Smith, Irving Caesar, Max Dreyfus, Joseph Meyer. *Second row:* E. C. Mills, Nathan Burkan, Harry Von Tilzer (partly hidden), Irving Berlin, Victor Herbert, Gene Buck, Jerome Kern, John Philip Sousa, Augustus Thomas, Raymond Hubbell. *In front:* Silvio Hein.

What's Wrong With Our Copyright Laws

By Herman Finkelstein, General Counsel, ASCAP

BECAUSE of ASCAP's concern with everything affecting the legal rights of its members, I occasionally find myself facing Congressional committees testifying on the need to liberalize the current Copyright Laws of our country. I do the best I can, but once in a while a witness will appear who makes any and all legalistic arguments seem pedantic by comparison. One such witness was Helen Sousa Abert, the charming daughter of John Philip Sousa, whose testimony at one hearing brought the issue of copyrights right down to fundamentals that everyone could understand and appreciate.

"The other day," Mrs. Abert told the lawmakers in her impressively unemotional way, "I was thinking about our house here in Washington on Seventh Street, the house where father grew up. He lived there from February, 1855, when he was four years old, until his marriage, and it was there that he wrote all of his early compositions. We still own the house, but we don't own the music he wrote there."

That simple statement explains the limitations in our Copyright Laws as few lengthy dissertations could. There is no time limit to the legal safeguards that protect real estate property, but creative property is protected only for a limited period of time—56 years (plus an interim extension of those copyrights expiring between December 31st, 1962, and December 31st, 1965). At the end of that period, the work becomes public property; that is, anyone can perform it anywhere he chooses. This is called public domain.

John Philip Sousa wrote the famous "Stars and Stripes Forever" in 1897. Although this stirring march still inspires audiences everywhere—even in the Soviet Union—it has no monetary value to Sousa's daughter in the United States. Mrs. Abert lost all those rights in 1953. Most other countries are more considerate. They do not impose a forfeiture until 50 years after the author's death. Sousa died in 1932. Consequently, his works will be protected in all the democratic countries of Europe until 1982.

This effort to obtain a more equitable duration of copyrights is, of course, only part of the problem of seeing to it that the rights of composers and lyric writers are protected. Perhaps this could best be illustrated by imagining what it would be like if the police protection of ownership of tangible property were suddenly withdrawn. Obviously, chaos would follow. Each property owner would then be compelled to find a way to enforce the law at his own expense. Just think what the insurance rate would be! Premiums would have to be high enough to enable insurance companies to engage their own private law enforcement agencies.

Without ASCAP, creators of musical works would be in exactly the same position. They would have no means of discovering or securing redress for unlawful performances of their works. If writers did not discover these unlawful performances, those who profit from them would be able to defy the law with impunity. On the other hand, if one writer, by chance, did discover the theft of his property, he would have to hire his own lawyers and bring a civil suit for damages in a Federal court. Preparing an infringement suit requires the services of an expert. This expert must be prepared to face a defendant and witnesses who will swear that the work was not performed; the validity of the writer's copyright will be challenged; the defendant will disclaim responsibility for one reason or another; and all that the composer or author can expect to recover—provided, of course, that he can hold out long enough and wins the case—is the sum of $250 plus counsel fees.

It is obvious that no composer or author—and no music publisher—could afford to undertake this job of law enforcement. Even the much less costly job of issuing licenses or permits in advance of the performance would be too costly for any individual writer. In a single year, a work may be performed many times in 20,000 or 30,000 establishments scattered throughout the country. Each of these users may perform thousands of works of hundreds of copyright owners every year. This, of course, is why it was so necessary to establish ASCAP—a non-profit, membership association, doing for its members—and for commercial users who require instant access to a vast supply of music—what could not possibly be done individually.

ASCAP's role becomes especially vital when we consider the lot of the average composer and author. Each year over 60,000 musical compositions are registered for copyright. Only a fraction of 1% may be regarded as successful from any standpoint. Yet there are more than 7,000 writers in ASCAP alone who compete for this market, not to mention the more than 50,000 composers and authors in other countries.

There are few professional writers in the so-called "popular" field who can boast of more than a dozen hits during an entire lifetime. If they do have a hit, it may have to carry them over several lean years. When ASCAP was founded in 1914, there was no radio or television. A hit song might sell a million or more copies of sheet music. The song writer would receive a royalty ranging from 3¢ to 6¢ per copy. A million copies would yield at least $30,000 in sheet music royalties. If two men wrote the song, the composer of the music and the author of the lyrics would each receive $15,000. There might also be a sale of one million phonograph records and piano rolls accounting for 2¢ per record to be divided with the publisher. This would add $5,000 for each writer. Songs in those days would be popular for a year or more, and would have a fairly good chance of survival throughout the years to come.

Rudy Vallee, Irving Berlin, George Gershwin, and ASCAP president Gene Buck at a Congressional copyright hearing in 1936.

But look how the music business has changed. Today, the average hit song lasts for only a few weeks. There is almost no demand for sheet music, and sales of records rarely exceed 100,000. At 1¢ per record for the writers, each receives only $500. The real market for songs today is in the performance area—radio and television, plus night clubs, restaurants, and other places where music is an adjunct to the sale of food and beverages. All of these users must compensate the person whose skill created the music. However, the greatest commercial user of popular songs, the juke box, pays nothing to writers because of an antiquated copyright law written in 1909—long before the invention of the electronic juke box of our day.

The result of present-day means of mass communication is that a song writer cannot rely on his income from sales of sheet music or records. Royalties from performances supply the only substantial opportunity for reward to those who write the nation's songs.

The same holds true of composers of symphonic and concert music. These works are rarely published because there would not be sufficient purchasers to warrant a publisher making the necessary investment. And there are relatively few recordings.

Opportunities for remuneration arise in those relatively rare occasions when symphonic works are presented on a commercial broadcasting station or network. But the greatest market for the performances of contemporary concert music obviously lies in educational television, which so far has made no payments. Since those who write textbooks for educational use receive a royalty on each copy, and since symphonic organizations pay for performances in their auditoriums, it would be only reasonable for sponsors of educational television to recognize their obligation to compensate the composers whose works are performed in this medium.

Enforcement of the rights which the law already secures is important. It is equally important that the Copyright Laws be liberalized. Recently, The New York Times editorialized strongly in support of three crucial pieces of legislation. "At the top of the list," the editorial stated, is the need to "establish copyright for life plus fifty years," thereby putting the United States in line with almost every civilized country in the Western World. The Times also urged enactment of that part of the tax program allowing "creative artists with fluctuating incomes to average their earnings over a five-year period." The third measure supported by the editorial is the so-called jukebox bill, which would do away with the iniquitous exemption of royalty payments that the industry has always enjoyed. "Radio stations do pay royalties for playing the same records, thus recognizing the composer's property rights," commented The Times. "The exemption for jukeboxes ought to be removed."

If these proposals do become law, all who gain a livelihood as writers will go about their work with a realization that the encouragement of the arts is truly a national goal. The members of ASCAP recognize the great debt they owe a country that permits the freedom enjoyed by all creative artists in the United States. Their number will be enlarged and their output increased as the rewards become more certain and their rights more vigorously enforced.

Advertisement

ASCAP Means Good Music

By Duke Ellington

The wonderful thing about ASCAP is that it was formed by big men, successful men. People like Victor Herbert, John Philip Sousa, James Weldon Johnson and Irving Berlin didn't have to worry, for they had already made it. This is something the writer who is participating today can look back on and marvel at. Usually it's a matter of hungry cats out to make a killing for themselves. These men had position and stature, and their creation of ASCAP was a first and major step toward insuring recognition and obtaining a measure of security for American composers and authors.

When I joined, in 1935, I was very fortunate, because I received an award in my very first year, for "Solitude". Such an incentive, needless to say, is definitely conducive to further endeavor!

During tours of Europe, I have had many opportunities to appreciate just how esteemed abroad is the kind of American music ASCAP stands for. Our recent tour of the Middle East for the State Department showed me, more than ever before, how music really can reach out across frontiers, and not merely political frontiers, but the frontiers of musical tradition and heritage. Some people disagree with me about this, but I don't think it's necessary for a listener to understand what he's listening to to enjoy it. For instance, I didn't have to know anything about Indian music to enjoy it, and judging from the response we got in some of the unlikeliest places, the reverse held good, too. I took this as support of my contention that the categories don't matter, and that the first thing to be said about music is that if it sounds good it is good.

I like to think that ASCAP has always been a guardian of good music. The benefits of ASCAP are an inspiration to the artist and therefore ultimately beneficial to the public.

Anniversary Greetings to ASCAP

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SOCIEDAD DE AUTORES Y COMPOSITORES DE VENEZUELA (SACVEN)

AMERICA'S BEST LOVED EXPORT

WHEN ASCAP was born fifty years ago, about the only American melody heard by a Yankee tourist abroad was "The Star Spangled Banner"...and that wasn't composed by an American!

Today, thousands of ASCAP tunes are as familiar to millions of Frenchmen, Greeks and Japanese as the Eiffel Tower, the Parthenon and Fujiyama.

Natives of Lahore, Pakistan, never tire of a song called "Aya Mehrban Aya Jane Jan" which means "My Loving One Come" in the local Urdu language. Americans, however, would recognize this Cole Porter melody more easily under the title "Begin the Beguine."

In the Dordogne section of France, pre-historic caves attract visitors from all over the world. And as they wait their turn to descend into the habitations of Paleolithic man, the tourists are serenaded by piped-in music playing Richard Rodgers' "The March of the Siamese Children."

The highly stylized drill of the guards at Buckingham Palace, is a sight that always attracts hoards of visitors who admire the pomp and precision of this traditional British ceremony. During one recent changing of the guards, the scarlet-clad guardsmen went through the centuries old ritual to the strains of a medley from the Frank Loesser musical, *Guys and Dolls*.

Louis Armstrong in Milan.

The importance of encouraging this world-wide acceptance of American music has long been recognized officially by the State Department and other Federal agencies.

Under the Mutual Educational and Cultural Exchange Act (also known as "The President's Special International Program") the State Department has sponsored 268 foreign tours by American cultural groups since 1954. These groups, which ranged from symphonic orchestras to small jazz combos, toured in 112 countries.

The enthusiasm evinced for these artists and for American music, is exemplified by Louis Armstrong's performance in Valparaiso, Chile. There, over 41,000 people overflowed the Industrial Fair at which Satchmo was the featured attraction.

Benny Goodman in front of the Kremlin.

After a performance by Duke Ellington and his orchestra in Karachi, Pakistan, a local reviewer wrote: "As an Ambassador of Goodwill, Duke Ellington was easily the most widely acclaimed visitor from the U. S. after Mrs. Jacqueline Kennedy, and the impact of his vivid brilliance... was a spell of happiness and harmony in the middle of the year's harvest of suspicion, fear and disillusionment."

Live American jazz was brought to the U. S. S. R. for the first time by the Benny Goodman band in a tour of 30 performances that covered six Soviet cities. The reviews in the Russian press were uniformly enthusiastic. Even *Izvestia* dropped its usual grim visage and brightened up to the sounds of American music.

In the field of concert music, Dr. Howard Hanson lead the youthful Eastman Philharmonia Orchestra in a highly successful tour through thirty odd European and Middle Eastern cities. In Istanbul, Turkey, the newspaper *Yeni Gun* commented "the music of the Eastman Philharmonia was like the light of the Statue of Liberty's torch which shines the light of independence from New York to all the universe."

One of the most interesting facts is the wide diversification of the performing groups. They have ranged all the way from the amateurs of the University of Utah who played Irving Berlin's *Annie Get Your Gun* throughout the Near East (under the more peaceful title of *Annie of the Far West*), through the Chad Mitchell Trio whose folk songs delighted Latin American audiences, to the magnificent *Porgy and Bess* company, which, on December 26th, 1955, became the first American acting group to appear in the Soviet Union.

And so it went—and so it goes, the best in American music interpreted by the best American performers to bring the culture of the United States to the people of the world.

In addition, however, to the Americans, an endless cavalcade of foreign performers from countries everywhere, is constantly attempting to satisfy the universal hunger for American music. It is safe to assume that at any given moment, somewhere, companies of Cole Porter's *Kiss Me Kate* (known to the Hungarians as *Csokolji Me Katam*) or Lerner and Loewe's *My Fair Lady* (*Mi Bella Dama* in Latin America) are holding forth in tongues that would utterly confound Liza Doolittle.

But while it is the live performers who bring American music to millions of our overseas friends, it is the mass media of broadcasting and films that imports it to billions of them.

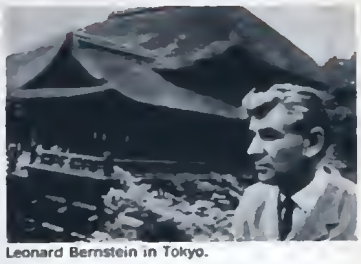
ASCAP compositions are poured forth on programs of American music by thousands of foreign radio stations; some privately owned, some state controlled. These programs consistently command the highest ratings and the most devoted audiences.

Because of the universal appeal of its wartime radio operation, the Voice of America, the United States government decided to continue and intensify this important arm of our world-wide information program. Under the aegis of the United States Information Agency, the "Voice" maintains a global network around the clock. It speaks—via shortwave—in 36 languages, 761 hours a week. In addition to programs contributed by radio stations and networks, the VOA itself produces 1,000 hours of musical programs annually which are played approximately 50,000 times by foreign stations.

Supplementing the Voice of America, is Radio Free Europe. This privately operated enterprise broadcasts daily over 28 transmitters to the eighty million

Al Hirt and group in Italy.

people of Czechoslovakia, Hungary, Poland, Bulgaria and Rumania. About 20% of RFE's daily schedule is devoted



Leonard Bernstein in Tokyo.

to American music not readily available in Communist countries. Jazz, popular songs, show tunes, movie sound tracks and contemporary classical music by ASCAP composers are all included in Radio Free Europe music broadcasts.

Second only to radio as a global source for American music, is the overseas distribution of American films, which are shown everywhere. Recently, for example, when Richard Rodgers was visiting Israel, he was happily surprised to discover that the featured attraction in the theatre of a tiny Negev village was *State Fair*.

Russian Program of Porgy and Bess

American musical films distributed overseas have remarkable appeal. The Motion Picture Association reports that the eleven leading musicals of the past eleven years were seen abroad by approximately 350 million people...more than twice the number that viewed them in the U. S. A. Significantly, all the scores for these eleven hit films were written by members of ASCAP.

American music is America's best loved commodity...its most widely accepted export. Regardless of race or ideology it is sought after and cherished by people of widely divergent cultures. It is a benign influence in a world filled with malignancies. Yet with all its universal appeal, it is completely and uniquely American. ASCAP members are proud that their work has been of service to their country and instrumental in the promotion of peace and good will everywhere.

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ASCAP and the Forgotten Man

By Howard Hanson

The composer is always in danger of becoming the forgotten man. The painter, the sculptor, the poet can each speak for himself. Only the composer must have an interpreter, a translator, who sometimes communicates faithfully and sometimes comes between the creator and his audience.

That the composer is the forgotten man of music is, of course, a silly situation since it must be obvious that, outside of the limited field of improvisation, the creative act of the composer is basic to the art. Without him the art would not exist. However, the legal and financial situation of the composer is curiously confused and confounded. There is some general agreement that the performer should, perhaps, be paid. However, there is not yet universal agreement that the composer should be paid. If there is no fee for Beethoven why should the nation concern itself with living composers?

Into this confused scene came, in 1914, the American Society of Composers, Authors and Publishers, founded by Victor Herbert, John Philip Sousa and others. In the beginning ASCAP was concerned primarily with the works of "popular" composers and authors, for here the value of the music for commercial use was crystal clear. When a radio station used popular music to sell the wares of its advertisers, this was quite obviously more commerce than culture. Gradually, after many battles and much education, the public accepted the logical thesis that the composers and authors of the nation's songs were entitled to compensation for the performance of those songs.

In only two situations, at opposite ends of our social structure, has the Society not been successful, and here the battle must be joined and won. At one end of the spectrum are the operators of juke boxes who, because of our antique and outmoded copyright laws, pay not one cent for the performing rights of the hours of music played on their coin-operated machines. This would seem to be a clear case where law and justice are in opposition.

At the opposite end of the spectrum are many educational institutions which also pay no performance fees even when the music is for the entertainment of paying guests on the football field between halves! The spectacle of marching bands, drum majorettes and baton twirlers *without music* is difficult to imagine!

Recently many colleges and universities have recognized the injustice of this practice and have voluntarily agreed to the payment of modest licensing fees to the Society. This is right and proper for to quote the late Serge Koussevitzky, the great protagonist of the contemporary composer, "The public of today must pay its debt to the great composers of the past by supporting the living creators of the present."

ASCAP Crossword Puzzle

Edited by JACK LUZZATTO

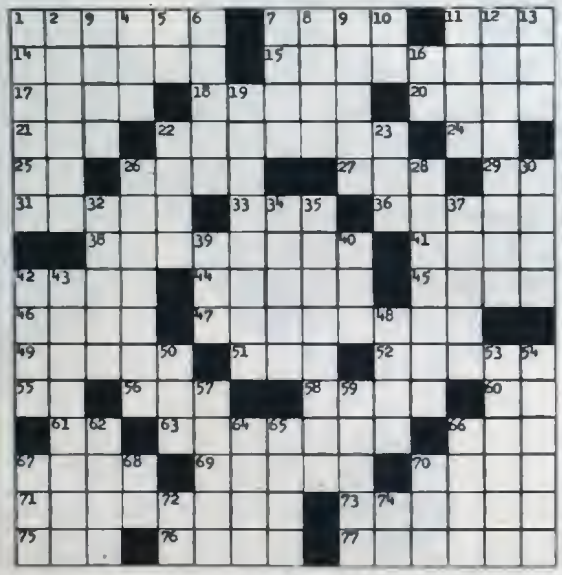
ACROSS

1 King of ragtime, charter member.
7 Kind of saxophone.
11 "—— in the Stilly Night."
14 ASCAP prepares members for —— day.
15 First to win Pulitzer Prize for a musical, 1932.
17 With 63 Across, he wrote more than 1,000 songs.
18 Composer, "My Fair Lady."
20 As neat as a Cole Porter lyric.
21 Grieg-Ibsen character.
22 That most happy fella.
24 Initials of ASCAP president, 1942-48.
25 "Somebody Loves ——."
26 "——s Across the Sea," Sousa.
27 That lucky old sun.
29 One of the 50: Abbr.
31 Any much-played song, ASCAP-wise.
33 Mischievous child.
36 Put off till tomorrow.
38 "Jeepers ——," Johnny Mercer.
41 What Winter-green wanted.
42 Schnook to H. L. Mencken.
44 Poetic beat.
45 Turkish title.
46 "Kalua" lyricist, —— O'Dea, charter member.
47 "Three Blind Mice," for example.
49 Sly looks.
51 "But —— for Me," Gershwin tune.
52 "High Button Shoes" composer.
55 Record album
56 Nervous twitch.
58 Shoot the sherbet to me, Herbert.
60 Antiaircraft fire, for short.
61 Lyricist of "Tea for Two" (initials).
63 Most prolific musical man of Broadway.
66 Tall basketballer: Abbr.
67 Oscar Hammerstein partner, charter member.
69 Orchestra leader René.
70 Sammy, Oscar winner for "Love Is a Many-Splendored Thing."
71 Pulitzer winner for "Appalachian Spring" (with first initial).
73 What Stephen Foster did, without ASCAP.
75 Cemetery tree.
76 Pants dwellers.
77 Broadway composer who writes his own lyrics.

DOWN

1 Vacation islands.
2 Removes from the tape.
3 Like a hit song.
4 Illuminated.
5 "—— Abraham's Bosom," Paul Green, Pulitzer winner, 1927.
6 Gam glamour.
7 Grows too old to dream.
8 Brown's
9 Rasbach-Kilmer ASCAP perennial.
10 Composer of "The Chocolate Soldier" (initials).
11 Was in debt.
12 This proud anniversary.
13 It's like dynamite!
16 Arthur Schwartz's partner (initials).
19 Like a certain Greek complex.
22 Tardy.
23 Baton.
26 A founder of ASCAP.
28 Whose fingers played symphonic Gershwin?
30 Square feet.
32 Scottish cake.
34 Paris subway.
35 Yesterday's tunes (we think).
37 "A —— Day," Gershwin tune.
39 O'Neill's Jones: Abbr.
40 Dad's of Jrs.
42 Charter member, composer of "Mother Machree."
43 A very busy band.
48 Certain sugars.
50 "Little —— Echo."
53 Like folk music.
54 Money-maker, like a good standard.
57 Grand old songwriter, charter member.
59 Like a new dollar bill.
62 Cry in triumph.
64 Fender impairment.
65 Grounds: Abbr.
66 Wagon.
67 "Oh, ——!" early Gershwin show.
68 He'll notarize things: Abbr.
70 "—— Away Places,"
72 Western ASCAP headquarters: Abbr.
74 "You Go —— My Head."

SOLUTION TO PUZZLE ON PAGE 23



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Ned Washington, Leigh Harline

1941—"THE LAST TIME I SAW PARIS"
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1942—"WHITE CHRISTMAS" Irving Berlin

1943—"YOU'LL NEVER KNOW"
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1944—"SWINGING ON A STAR"
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Oscar Hammerstein, 2nd, Richard Rodgers

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1954—"THREE COINS IN THE FOUNTAIN"
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1955—"LOVE IS A MANY SPLENDORED THING"
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1956—"WHATEVER WILL BE, WILL BE" ('Que Sera, Sera')
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ASCAP and the Arts

By Archibald MacLeish

The arts are always in trouble.

It is their nature to be in trouble.

Artists don't see the world the way it wants to be seen and the world reciprocates.

What changes from one age to another is not the trouble but the way of dealing with the trouble.

At one time a famous state undertook to resolve the problem of the arts by getting along without them. The venture did not succeed. Sparta is today an undistinguished valley visited by tourists who remember something about a boy with a fox in his shirt.

At other times and in other places governments have gone at the trouble the other way around: they have attempted to domesticate the arts by supporting the artists. This method has sometimes worked as, for example, in Florence during the years when the Princes were artists themselves, and in France when the French were Parisians. Elsewhere its success has been dubious. In Russia, where artists are rewarded with the best apartments and the prettiest dachas, works of art are rare.

In this situation artists have been tempted to do something about the trouble themselves, and in one art and one country the effort has been fruitful. Fifty years ago in the United States composers of music were at the mercy of the entrepreneurs in the restaurant and night-club business who used their works without compensation. Today, and as the direct result of the establishment of an organization of composers, authors and publishers (ASCAP), royalties are paid on all public performances of musical compositions (with the exception of performances by jukeboxes).

This achievement was made possible, of course, by the fact that ASCAP represented, among others, the composers of popular songs, and that the entrepreneurs (including, as time went by, the radio stations and the later radio and television networks) needed popular songs to stay in business. But ASCAP's victory was not limited by that circumstance. Its membership also included composers known as "serious" (as though the writing of a popular song were not) and writers of the words the serious composers set, and one consequence of the founding of the Society was thus an improvement in the position of authors and musicians who had little economic leverage of their own. What composers like Aaron Copland and Douglas Moore and Virgil Thomson were in no position to do for themselves in their beginning days Victor Herbert and Irving Berlin and Cole Porter and Richard Rodgers did for them.

There is obviously much more to be accomplished before American music or any other American art achieves economic independence but the history of ASCAP is instructive. Those who concern themselves with the trouble of the arts might do worse than think upon it.

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VARIETY'S GOLDEN 100

As a result of a survey "based on performances, sheet music and disk sales," *Variety*, the entertainment trade paper, chose the following songs as "The Golden 100" of all times.
Every one of these songs was either written by ASCAP writers or published by ASCAP publishers:

AFTER YOU'VE GONE (Henry Creamer-Turner Layton)
AH! SWEET MYSTERY OF LIFE (Rida Johnson Young-Victor Herbert)
ALEXANDER'S RAGTIME BAND (Irving Berlin)
ALL ALONE (Irving Berlin)
ALL THE THINGS YOU ARE (Oscar Hammerstein, 2nd-Jerome Kern)
ALWAYS (Irving Berlin)
A PRETTY GIRL IS LIKE A MELODY (Irving Berlin)
APRIL IN PARIS (E. Y. Harburg-Vernon Duke)
APRIL SHOWERS (B. G. DeSylva-Louis Silvers)
AS TIME GOES BY (Herman Hupfeld)
BALLIN' THE JACK (Jim Burris-Chris Smith)
BEGIN THE BEGUINE (Cole Porter)
BEWITCHED, BOTHERED AND BEWILDERED (Lorenz Hart-Richard Rodgers)
BLUE MOON (Lorenz Hart-Richard Rodgers)
BLUES IN THE NIGHT (Johnny Mercer-Harold Arlen)
BODY AND SOUL (Edward Heyman-Robert Sour-Frank Eyton-Johnny Green)
CHICAGO (Fred Fisher)
COME RAIN OR COME SHINE (Johnny Mercer-Harold Arlen)
DANCING IN THE DARK (Howard Dietz-Arthur Schwartz)
DARKTOWN STRUTTERS' BALL (Shelton Brooks)
DINAH (Sam Lewis-Joe Young-Harry Akst)
EASTER PARADE (Irving Berlin)
EXACTLY LIKE YOU (Dorothy Fields-Jimmy McHugh)
FOR ME AND MY GAL (Edgar Leslie-E. Ray Goetz-George Meyer)
GET HAPPY (Ted Koehler-Harold Arlen)
GOD BLESS AMERICA (Irving Berlin)
GOODNIGHT, SWEETHEART (American Version • Rudy Vallee) (Jimmy Campbell-Reg Connelly-Ray Noble)
GREAT DAY (Edward Eliscu-Billy Rose-Vincent Youmans)
HAPPY DAYS ARE HERE AGAIN (Jack Yellen-Milton Ager)
HEARTACHES (Al Hoffman-John Klenner)
HOW DEEP IS THE OCEAN? (Irving Berlin)
HOW HIGH THE MOON (Nancy Hamilton-Morgan Lewis)
I BELIEVE (Ervin Drake-Jimmy Shirl-Al Stillman-Irving Graham)
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY (Dorothy Fields-Jimmy McHugh)
I COULD HAVE DANCED ALL NIGHT (Alan Jay Lerner-Frederick Loewe)
I GET A KICK OUT OF YOU (Cole Porter)
I GOT RHYTHM (Ira Gershwin-George Gershwin)
I'LL BE SEEING YOU (Irving Kahal-Sammy Fain)
I'LL SEE YOU IN MY DREAMS (Gus Kahn-Isham Jones)
I'M IN THE MOOD FOR LOVE (Dorothy Fields-Jimmy McHugh)
IT MIGHT AS WELL BE SPRING (Oscar Hammerstein, 2nd-Richard Rodgers)
I'VE GOT THE WORLD ON A STRING (Ted Koehler-Harold Arlen)
I'VE GOT YOU UNDER MY SKIN (Cole Porter)
I WONDER WHO'S KISSING HER NOW (Harold Orlob-Joe Howard-Will Hough-Frank Adams)
JUST ONE OF THOSE THINGS (Cole Porter)
KISS ME AGAIN (Henry Blossom-Victor Herbert)
LA VIE EN ROSE (Edith Piaf-Louiguy • English Lyrics: Mack David)
LET ME CALL YOU SWEETHEART (Leo Friedman-Beth Slater Whitson)
LOVE ME OR LEAVE ME (Gus Kahn-Walter Donaldson)
LOVER (Lorenz Hart-Richard Rodgers)
LOVER, COME BACK TO ME (Oscar Hammerstein, 2nd-Sigmund Romberg)
MARIE (Irving Berlin)
MY BLUE HEAVEN (George Whiting-Walter Donaldson)
MY FUNNY VALENTINE (Lorenz Hart-Richard Rodgers)
MY HEART STOOD STILL (Lorenz Hart-Richard Rodgers)
MY MELANCHOLY BABY (George Norton-Ernie Burnett)
NIGHT AND DAY (Cole Porter)
OL' MAN RIVER (Oscar Hammerstein, 2nd-Jerome Kern)
ON THE SUNNY SIDE OF THE STREET (Dorothy Fields-Jimmy McHugh)
OVER THE RAINBOW (E. Y. Harburg-Harold Arlen)
PEG O' MY HEART (Fred Fisher-Al Bryan)
PENNIES FROM HEAVEN (Johnny Burke-Arthur Johnston)
POOR BUTTERFLY (John Golden-Raymond Hubbell)
RUDOLPH THE RED-NOSED REINDEER (Johnny Marks)
SCHOOL DAYS (Will Cobb-Gus Edwards)
SEPTEMBER SONG (Maxwell Anderson-Kurt Weill)
SHINE ON HARVEST MOON (Nora Bayes-Jack Norworth)
SMOKE GETS IN YOUR EYES (Otto Harbach-Jerome Kern)
SOMEBODY LOVES ME (Ballard Macdonald-B. G. DeSylva-George Gershwin)
SOME ENCHANTED EVENING (Oscar Hammerstein, 2nd-Richard Rodgers)
SOME OF THESE DAYS (Shelton Brooks)
SOMETIMES I'M HAPPY (Clifford Grey-Irving Caesar-Vincent Youmans)
STARDUST (Mitchell Parish-Hoagy Carmichael)
ST. LOUIS BLUES (W. C. Handy)
STORMY WEATHER (Ted Koehler-Harold Arlen)
SUMMERTIME (DuBose Heyward-George Gershwin)
SWANEE (Irving Caesar-George Gershwin)
SWEET SUE (Will J. Harris-Victor Young)
'S WONDERFUL (Ira Gershwin-George Gershwin)
TAKE ME OUT TO THE BALL GAME (Jack Norworth-Albert Von Tilzer)
TEA FOR TWO (Irving Caesar-Vincent Youmans)
TENDERLY (Jack Lawrence-Walter Gross)
THAT OLD BLACK MAGIC (Johnny Mercer-Harold Arlen)
THE BIRTH OF THE BLUES (B. G. DeSylva-Lew Brown-Ray Henderson)
THE MAN I LOVE (Ira Gershwin-George Gershwin)
THE NEARNESS OF YOU (Ned Washington-Hoagy Carmichael)
THESE FOOLISH THINGS (Holt Marvell-Harry Link-Jack Strachey)
TIGER RAG (A. Sbarbaro-Ed Edwards-H. W. Ragas-Larry Shields-D. James LaRocca-Harry DeCosta)
WAIT 'TIL THE SUN SHINES NELLIE (Andrew Sterling-Harry Von Tilzer)
WAITIN' FOR THE ROBERT E. LEE (L. Wolfe Gilbert-Lewis Muir)
WHAT A DIFFERENCE A DAY MADE (Stanley Adams-Maria Grever)
WHAT IS THIS THING CALLED LOVE? (Cole Porter)
WHITE CHRISTMAS (Irving Berlin)
WHO? (Otto Harbach-Oscar Hammerstein, 2nd-Jerome Kern)
WITH A SONG IN MY HEART (Lorenz Hart-Richard Rodgers)
WITHOUT A SONG (Edward Eliscu-Billy Rose-Vincent Youmans)
YOU GO TO MY HEAD (Haven Gillespie-J. Fred Coots)
YOU'LL NEVER WALK ALONE (Oscar Hammerstein, 2nd-Richard Rodgers)
YOU MADE ME LOVE YOU (Joseph McCarthy-James Monaco)
ZING! WENT THE STRINGS OF MY HEART (James F. Hanley)

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ASCAP Grows With U. S. Musical Stage

● Continued from page 27

Thee I Sing" showed that people could laugh at something basically serious—the government of the United States. The theme was done with such skill that it became the first musical to win a Pulitzer Prize for drama. That is, all the writers of the show were so honored except for composer George Gershwin, who was denied the award on the questionable technicality that the music was not actually a part of the story.

Sophisticated Revues

Other satirical musicals were also inspired by the Depression. But there was still room for such bright and sophisticated revues as "The Little Show," "Three's a Crowd" and "The Band Wagon," which had scores by Howard Dietz and Arthur Schwartz. And there was also room for such non-topical, intimate book musicals as "The Cat and the Fiddle," by Kern and Harbach, and "Music in the Air," by Kern and Hammerstein. In both these shows, music implemented the action to a greater extent than had been done previously.

Though the 1930's saw far fewer musicals than had been offered during the 1920's, it was period that found the musical theater bursting with ideas on almost every subject. The world was in turmoil and Broadway found that commentary could be made meaningful with song and with laughter. A revue sponsored by the I.L.G.W.U., "Pins and Needles," showed the effectiveness of Harold Rome's songs in commenting on the labor movement. "Knickerbocker Holiday," by Kurt Weill and Maxwell Anderson, sang eloquently for the rights of the individual in a totalitarian society.

New Techniques

In enlarging the horizon of its subject matter, the American musical theater sought new techniques to tell its stories. Perhaps the most notable innovation was the use of ballet as an integral part of the story, which was begun in Rodgers and Hart's "On Your Toes," and later utilized to an even greater extent in their "I Married an Angel."

The constant searching for American themes led George Gershwin inevitably to the subject of American Negroes living in the South. Though his towering "Porgy and Bess," written in collaboration with Dubose Heyward and his brother Ira, has become the most internationally acclaimed American opera, it had its roots in the commercial Broadway musical theater.

The pattern that was emerging from the developing musical theater was that there was no pattern. Few aspects of American life could be found that were unsuitable. Within three months during the season of 1940-41, Broadway offered a Negro fantasy in Vernon Duke's and John Latouche's "Cabin in the Sky"; an honest portrayal of an unscrupulous night club hoofer in Rodgers and Hart's "Pal Joey," and a revelation of a woman's subconscious emotions in "Lady in the Dark," with a score by Kurt Weill and Ira Gershwin.

Rustic Charm

But these were sophisticated works requiring a degree of sophistication in their audiences. Then in 1943, in the midst of World War II, along came Rodgers and Hammerstein's "Oklahoma!" with its simple rustic charm and its close integration of song and story. Suddenly, the Broadway musical stage opened up to let in the corn fields and the prairies. The huge success of "Oklahoma!" did not usher in a rash of imitators, but it did confirm again that there was a tremendous audience for the daring and the unusual.

The following year Leonard Bernstein, Betty Comden and Adolph Green made their Broadway debuts in a brash and tender story of sailors on leave in "On the Town." The skillful blending of fantasy and realism in "Carousel" won Rodgers and Hammerstein the first Critics Circle Award for the best musical of the season. Fantasy also played an important part in "Finian's Rainbow," by E. Y. Harburg and Burton Lane, and in "Brigadoon," by Alan Jay Lerner and Frederick Loewe. And "Bloomer Girl," by Harburg and Harold Arlen, made the struggle for civil rights and women's rights apply to the struggle for freedom all over the world. The need for people of all races and backgrounds to understand each other was brought out in two long-running musicals by Rodgers and Hammerstein—"South Pacific" (which won a Pulitzer Prize) and "The King and I."

Not all of the important Broadway fare, of course, had to deal with important themes. Both "Annie Get Your Gun," with songs by Irving Berlin, and "Kiss Me, Kate," with a score by Cole Porter, kept their stories light and lively because the long-running musicals in their respective composers' careers. And no morals at all were to be found in "Guys and Dolls," a tale of high-minded low-lifes by Abe Burrows and Frank Loesser, or in "The Pajama Game" and "Damn Yankees," two offbeat hits with scores by Richard Adler and Jerry Ross.

Trend Halted

It was beginning to look as if Broadway would continue to sing about a basically realistic world no matter how varied the treatment. Then, as usual, the unpredictable happened. Bernard Shaw's "Pygmalion" was transformed into "My Fair Lady," by Alan Jay Lerner and Frederick Loewe, and suddenly the trend was halted. There were no American characters in it, and it dealt with a particularly English world that emphasized the importance of social caste. That "My Fair Lady" did not spawn many imitators only serves to emphasize its unique place in a unique field. Its special qualities of elegance and glamour have helped make it the longest running musical of all times.

If "My Fair Lady" was a surprise, "West Side Story" was an even more unpredictable hit. By dealing in musical theater terms with the clash of rival street gangs, it achieved an exciting fusion of dance, song and story. Leonard Bernstein and Stephen Sondheim (making his Broadway debut) wrote the score. Sondheim later teamed with composer Jule Styne for a fresh, unglamorous look at show business called "Gypsy."

Of the more sentimental musicals, the two biggest hits were Meredith Wilson's slice of Americana, "The Music Man," and Rodgers and Hammerstein's story of the Trapp family called "The Sound of Music."

Comic Aspects

More recent successes have tended to accent the comic aspects of musical comedy. "How to Succeed in Business Without Really Trying" won Frank Loesser and Abe Burrows a Pulitzer Prize, and "A Funny Thing Happened on the Way to the Forum," based on Plautus, owes much to its gay score by Stephen Sondheim. This season the farcical "Hello, Dolly" heralds a fresh young talent in Jerry Herman.

That the musical theater world of 50 years ago bears hardly any resemblance to the musical theater world today is not surprising. But the special qualities of experimentation and imagination that have distinguished the best work have not only advanced this form of entertainment but have made it one of the few indigenous art forms.

The measure of financial security that ASCAP provides has enabled the young men and women in this field to help in the creation of a musical theater that will never lose its daring and vitality.

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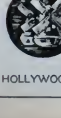

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Film Musicals Make Major Contribution

• Continued from page 30

Donald was teamed with Allan Jones, was also an important film in this series.

A belated recognition to a different kind of composer was made in 1935 when, for the first time, an Academy Award was given to a creator of a background score for a dramatic film. Max Steiner won it that year for "The Informer,' and later for "Now, Voyager" (1942) and "Since You Went Away" (1944). Some of the other outstanding ASCAP composers of background music who first won recognition during the 1930's were Richard Hageman, Bronislau Kaper, Alfred Newman, Franz Waxman, Victor Young, W. Franke Harling and Erich Wolfgang Korngold.

"The Great Ziegfeld" not only won an Oscar as the best film of 1936, but it also inaugurated the lavish, starspangled biographical films based on the lives of leaders in the entertainment world. The careers of songwriters, of course, lent themselves to this treatment since it was then possible to include many songs that have become familiar standards.

ASCAP members who have been so honored include Chauncey Olcott ("My Wild Irish Rose"), Jack Norworth ("Shine On Harvest Moon"), Gus Edwards ("The Star Maker"), George M. Cohan ("Yankee Doodle Dandy"), Paul Dresser ("My Gal Sal"), Victor Herbert ("The Great Victor Herbert"), Joe E. Howard ("I Wonder Who's Kissing Her Now"), Fred Fisher ("Oh You Beautiful Doll"), Sigmund Romberg ("Deep in My Heart"), Jerome Kern ("Till the Clouds Roll By"), Gus Kahn ("I'll See You in My Dreams"), George Gershwin ("Rhapsody in Blue"), Al Jolson ("The Jolson Story" and "Jolson Sings Again"), Eddie Cantor ("The Eddie Cantor Story"), Bert Kalmar and Harry Ruby ("Three Little Word"), B. G. De Sylva, Lew Brown and Ray Henderson ("The Best Things in Life Are Free"), Richard Rodgers and Lorenz Hart ("Words and Music") and Cole Porter ("Night and Day").

Animated cartoons became wired for song when Walt Disney's first full-length cartoon, "Snow White and the Seven Dwarfs," was released in 1937. The songwriters were Larry Morey and Frank Churchill. This was an especially successful way of creating a imaginative, purely cinematic form of musical.

Real life stories still presented a problem. For how could the intrusion of songs seem believable within the literal framework of a realistic plot with realistic scenery? Jerome Kern and Oscar Hammerstein II made a noble try with their epic of the Pennsylvania oil fields called "High Wide and Handsome," and, of course, the backstage tale still offered endless possibilities as illustrated by two popular Irving Berlin films, "On the Avenue" and "Alexander's Ragtime Band."

But perhaps the most imaginative film musical made up to that time was an out-and-out fairy tale, "The Wizard of Oz." Starring Judy Garland, the film offered a remarkably well integrated score by Harold Arlen and E. Y. Harburg that served the story by contributing to the proper note of believable fantasy.

"Road" Series

Kidding the whole idea of the movie musical—as well as movies in general—was another way of introducing songs into a film. This type began in 1940 when Bing Crosby, Dorothy Lamour and Bob Hope appeared in their first "Road" movie, "The Road to Singapore," with songs by Jimmy Monaco and Johnny Burke. (Later travels, musically augmented by Burke and Jimmy Van Heusen, found the trio heading for Zanzibar, Morocco, Utopia and Rio.)

When Fred Astaire ended his partnership with Ginger Rogers in 1939 (though they were reunited nine years later in "The Barkleys of Broadway" by Harry Warren and Ira Gershwin) he then gaily played the field. In 1942 Jerome Kern and Johnny Mercer collaborated on songs for "You Were Never Lovelier," which starred Astaire and Rita Hayworth, and later that year Irving Berlin contributed an impressive array of songs for "Holiday Inn," which starred Astaire and Bing Crosby.

Two years later Crosby scored his greatest success in "Going My Way," for which Burke and Van Heusen wrote the songs. The same year, 1944, Frank Sinatra was introduced to movie audiences in "Higher and Higher" with song by Jimmy McHugh and Harold Adamson.

Two especially significant film musicals were presented that year. "Cover Girl," a backstage story with a score by Jerome Kern and Ira Gershwin, offered notable advances in choreography, and "Meet Me in St. Louis," a turn-of-the-century saga featuring songs by Hugh Martin and Ralph Blane, was able to integrate music logically into a tender story of family life.

Rural Americana

The success of "Meet Me in St. Louis" inspired other musicals with themes emphasizing the virtues of rural Americana. In 1945 Rodgers and Hammerstein contributed a score for the remake of "State Fair," and Harry Warren teamed with Johnny Mercer the following year to create atmospheric songs for a saga of pioneering women called the "Harvey Girls."

From 1948 on there was a gradual decrease in film musicals. Television, which could provide all forms of entertainment at no charge other than the initial cost of the set, cut heavily into box-office receipts. Film producers became far less anxious to gamble on original material, contenting themselves to re-creating stage productions that had already established their box-office power.

There were, however, some notable exceptions: "Easter Parade" with old and new Irving Berlin songs, "The Pirate" with its colorful Cole Porter melodies; "Royal Wedding," which united lyricist Alan Jay Lerner with composer Burton Lane. Lerner also picked up an Academy Award in 1951 for his original screen play for "An American in Paris," which was also voted the best film of the year. That year, Arthur Freed, who had become a producer of film musicals in 1939, was given the Academy's Irving Thalberg Memorial Award.

Backstage Switch

In 1952 "Singing in the Rain" tried a backstage switch by going back to the early days of Hollywood musicals. Two years later Gene de Paul and Johnny Mercer collaborated on a score for "Seven Brides for Seven Brothers," a film that blended song, dance and story with great effectiveness.

A brief trend in the mid-1950's emerged with the release of three popular musicals based on three nonmusical films—"A Star Is Born," with songs by Ira Gershwin and Harold Arlen; "High Society" (adapted from "The Philadelphia Story") with a Cole Porter score, and the Oscar-winning "Gigi," which had the first original film score by Alan Jay Lerner and Frederick Loewe.

Apart from these, it has been the recent stage successes—such as "Guys and Dolls," "South Pacific," "The King and I," "The Music Man" and "West Side Story" (the fifth musical to win the Academy Award)—that have become the only sources for film musicals. Indeed, what original music being written for the movies today is largely the work of composers of background scores and writers of theme songs. Significantly, however, the ASCAP members who create these scores—David Raksin, George Duning, Alex North, Jerome Moross, Frank Skinner, Ernest Gold, Andre Previn, Elmer Bernstein, Henry Mancini, to name some of the more prominent younger writers—have been striking out on frequently adventuresome paths.

we salute

The 50 Golden Years

1914 AMERICAN SOCIETY OF COMPOSERS AUTHORS AND PUBLISHERS 1964

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The 50 Golden Years

1914 AMERICAN SOCIETY OF COMPOSERS AUTHORS AND PUBLISHERS 1964

FAMOUS MUSIC CORPORATION

PARAMOUNT MUSIC CORPORATION

1619 BROADWAY, NEW YORK 19, N. Y.

Songs Through the Years By CHARLES TOBIAS

1927—ME TOO (Ho-Ho-Ha-Ha)
JUST ANOTHER DAY WASTED AWAY

1928—ON A DEW DEW DEWY DAY
GET OUT AND GET UNDER THE MOON

1929—DOWN AMONG THE SUGAR CANE
MISS YOU

1930—WHEN YOUR HAIR HAS TURNED TO SILVER
SOMEWHERE IN OLD WYOMING

1931—YOU'LL BE MINE IN APPLE BLOSSOM TIME
MAKING THE BEST OF EACH DAY

1932—SOMEBODY LOVES YOU
SING A LITTLE LOW DOWN TUNE

1933—IN THE VALLEY OF THE MOON
TWO TICKETS TO GEORGIA

1934—GOODNIGHT LITTLE GIRL OF MY DREAMS
THROW ANOTHER LOG ON THE FIRE

1935—TINY LITTLE FINGER PRINTS
FLOWERS FOR MADAME
LET'S SWING IT

1936—THE BROKEN RECORD
WAKE UP AND SING

1937—GEE BUT YOU'RE SWELL
I'LL BET YOU TELL THAT TO ALL THE GIRLS

1938—LITTLE LADY MAKE BELIEVE
IS THAT THE WAY TO TREAT A SWEETHEART?

1939—COMES LOVE
LITTLE CURLY HAIR IN A HIGH CHAIR

1940—ROSE O'DAY
TRADE WINDS

1941—MISS YOU
I CAME HERE TO TALK TO JOE

1942—DON'T SIT UNDER THE APPLE TREE
WE DID IT BEFORE AND WE CAN DO IT AGAIN

1943—WAIT FOR ME MARY
YOU'RE IRISH AND YOU'RE BEAUTIFUL
I WISH THAT I COULD HIDE INSIDE THIS LETTER

1944—JUST A PRAYER AWAY
TIME WAITS FOR NO ONE
DON'T SWEETHEART ME

1945—FOR THE FIRST TIME
AS LONG AS I LIVE
TOMORROW IS FOREVER

COAX ME A LITTLE BIT

1947—THE OLD LAMPLIGHTER

1948—I REMEMBER MAMA

1949—THAT'S WHERE I CAME IN
ROSEWOOD SPINET

1950—ZING ZING—ZOOM ZOOM

1951—FAITHFULLY YOURS

1952—IF SOMEONE HAD TOLD ME
MILWAUKEE POLKA
CLOUD LUCKY SEVEN

1953—MAY I SING TO YOU
WHEN I NEEDED YOU MOST

1954—THE MAMA DOLL SONG
TIME WAITS FOR NO ONE

1955—WITHOUT HIM

1956—JOHNNY REB AND BILLY YANK

1957—COMES LOVE

and the latest including

1963—ALL OVER THE WORLD
THOSE LAZY HAZY CRAZY DAYS OF SUMMER

The 50 Golden Years
1914 ASCAP 1964
"and here's to the next 50"

The 50 Golden Years
1914 ASCAP 1964

STOCKHOLM

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Coast Members Get 40% of Revenue

• Continued from page 30

men belonging to the Beverly Hills local are Johnny Mercer, Harry Warren, Sammy Fain, Paul Webster, Sammy Cahn, Jimmy Van Heusen, Jimmy McHugh, Harry Ruby, Rudolph Friml, Ira Gershwin, Ted Snyder, Henry Mancini, Elmer Bernstein, Jerry Livingston, Mac David, Arthur Hamilton, George Duning, Donald Kahn and Bronislaw Kaper. Classical artists include William Grant Still, Igor Stravinsky, Dr. John Vincent, Ingolf Dahl and Lukas Foss.

Before Gottlieb joined the Society three years ago, the Beverly Hills office was primarily concerned with general licensing. With the creation of Gottlieb's job, the office expanded to include liaison between New York writers and publishers, checking on royalties, and public relations activities with the film companies and producers.

A major function of the office is to tape radio and television play for royalty payments. "We have five tape machines going 24 hours a day, seven days a week, auditing stations," Gottlieb explained. There are also two TV sets and four radios playing to monitor both AM and FM transmission. The tapes are sent to New York where the credits are completed. Gottlieb emphasized that the office works with two outside survey firms. Joel Dean Associates determines the scope of the survey and Peatman Associates determines the stations to be listened to.

Trade Whoops It Up for ASCAP

• Continued from page 27

24-page supplement devoted to ASCAP's activities during the last half century.

On Saturday (15), the Players Club, home of theater greats, held a special Pipe Night honoring ASCAP.

Thousands of dealers windows throughout the country had special displays congratulating ASCAP on its anniversary, with merchandising geared at ASCAP-licensed favorites throughout the years.

And thousands of radio stations were assisted in their programming through ASCAP Almanacs and various other programming guides.

In terms of bare statistics, the ASCAP story is impressive. The Society represents some 9,000 members and has in effect some 30,000 general contracts with places of public entertainment. In addition to its domestic membership, ASCAP collects performance rights fees for some 125,000 writer and composer members of affiliated foreign societies.

A 77-man field force operating out of 24 branch offices in the United States check up on the commercial music users to make sure that ASCAP members receive payment for the fruits of their labors.

ASCAP has contractual agreements with 29 performing rights societies throughout the world.

The 50 Golden Years
1914 1964

ROBBINS MUSIC CORPORATION
LEO FEIST, INC.
MILLER MUSIC CORPORATION

Hollywood Jazz Record Stores Raise Prices and Make Profit

By ELIOT TIEGEL

HOLLYWOOD—New management and sound business policies are transfusing life into one of the town's key specialty retail outlets, Sam's record stores, which were about to go down the drain after five years.

The two-store jazz retailery, under the aegis of Quality Record Sales for the past three months, anticipates sales exceeding $125,000 this year. The new management of President George Hocutt and partner Jack Lewerke is actively looking for a third location to expand the operation. They had offered the highest bid for the stores formerly owned by Sam Kramer when it was put into bankrupt assignment.

Sam's is the only retail jazzery in the Los Angeles area, with one store on Adams Boulevard and the other in nearby Compton. The two stores maintain an inventory worth $75,000, which has attracted customers from as far south as San Diego.

"One of the first policies we installed when we took over the stores," explained Hocutt, "was to immediately raise our prices." The former owner had run into financial problems and had been selling merchandise to raise capital to pay his bills.

Hocutt raised his prices for a $3.98 item from $2.49 to $3.18, with $4.98 stereo selling for $3.98. Each store carries about 3,000 LP's, and this depth of selection is the key to the store's future. Hocutt said he buys at least one copy of each jazz release to insure depth of catalog but also buys in quantity on any hot item.

The Best in Jazz

"We make up for our price by offering the best jazz selection in the city," boasted Hocutt, who does the buying for the chain. "We've based our pricing where we believe it is a saving cost, on the basis of never having to buy for any more than Columbia's $2.25 price. Sam's prices are higher than any discount house in town but lower than Music City's $3.98 quotation.

One other feature which the operation boasts is its knowledgeable salespeople. Bill Murray, manager of the Adams Boulevard store, and Jack Neely, manager of the Compton store, are both jazz fans and can converse easily with customers.

Hocutt and Lewerke are slowly revamping the store's interiors. They have departmentalized all disks in the Compton store and large signs quickly inform where different artists or musics may be located. The Adams store has yet to undergo this divider process. Both stores keep the music playing all day and allow customers to audition disks before purchase.

Stores use the stock leader system, with empty LP covers on the bins and an audition disk provided by the clerk when the cover is brought to the front counter.

Hocutt estimates he has to take in $8,000 a month to break even and so far has not found this hard to accomplish. He stated he signed a five-year lease for the two locations as proof he was serious about building the operation and not just after a fast buck.

Since the stores are open late, a good portion of their business is done in the evening.

Stores advertise heavily on the two-jazz FM stations, KNOB and KBCA. Earlier, Lewerke recalls a humorous incident which occurred before Christmas to prove the validity of the station's listening audience. "We were staying open one night until 1 a.m.," he said, "and I suddenly decided to call KCBA and ask them to announce that we would give away a free Herbie Mann LP with every LP bought between midnight and 1, provided they mentioned they heard the offer on KCBA.

"Fourteen people came rushing in, including one guy in his pajamas. Another man came back twice; his wife didn't like the album he bought, so she sent him back to get something she'd like."

WHEN EDDY ARNOLD, the Tennessee Plawboy, hit the Cincinnati scene recently in celebration of his 20th anniversary as an RCA Victor recording artist, he was greeted at an impromptu cocktail party by a host of old friends and area radio and television personalities. The gathering was sponsored by Ohio Appliances, RCA Victor distributor. Left to right are: Jerry Weiner, manager of Ohio Appliances record department; Arnold; Charles Boyd, district representative of RCA Victor Records, and Bill Sachs, executive news editor of Billboard, all getting ready to partake of a piece of the 20th anniversary coke baked far the occasion.

MUSIC AS WRITTEN

HOLLYWOOD

The flip side of **Nino Tempo** and **April Stevens'** "Stardust" Acco disk is "1-45," a tune cut five years ago as a demo and hurriedly selected to back the "A" side when the number-one act recently returned from San Remo Festival. Nino, who wrote the tune specifiedd the harmony, but the basic sound features April Stevens. **Randy Sparks** and the vocal group of the **New Christy Minstrels** plus **Jimmy Haskel** on piano. The disk was originally recorded as "Dear Bart" on an indie label but was unsuccessful.

Mickey Goldsen, owner of Criterion Music which specializes in Polynesian music, had 31 songs in Hit's December-January. Mickey claims this specialty music gets around 100 exposures in a year on disk. Besides securing placements with the Islands for past nine years.

When **John Hammond** flew here three weeks ago to cut a single with the **Dukes of Dixieland** and the session had to be cancelled, he left for New York but turned the a.&.r.-ing over to jazznick **Billy James,** Columbia's new West Coast information services manager, who completed the date last week. Label's office staff can't recall a PR man ever handling an a.&r. assignment before.

Eversole President **Bernie Solomon** believes he has a cute gimmick for an LP featuring trumpeter Al Alexander, Since the disk was cut at the Crazy Horse strip club in Paris, Solomon has titled the LP "Strip Me Yourself," which features pictures of a stripteaser at work. By putting the photos behind the customer disrobes the model. Solomon reports distributor interest at a record high.

TORONTO

The Fernwood Trio (three boys from Oshawa, Ont.) have cut "Blue Nose." It was released by Spinnaker and is available only in Canada. The song was written by D. Martins, a Canadian, and "Blue Nose" is the historical legand of a ship that is on the back of Canadian dimes.

CHUM-Radio in Toronto is plugging the Chuming Birds' version of "The Brotherhood of Man." A look-type single recording on the Quality label.

The **Brothers Four** were a sellout at Massey Hall. . . . **Andy Williams** is not coming to Toronto. His bookings are too heavy and Okeefe Center didn't have an opening when he did. He will appear in Ottawa late in August in the Central Canadian Exhibition.

RUTH McGARRETT-CHILDS

BOSTON

Frank Holland, of Mutual Distributors, had a mighty big schedule of artists appearing here. **Joan Sutherland** at the Donnelly Memorial, "Fiddler Furitana" for the Boston Opera group, Mutual regrets the **Beatles'** album suit since there are lots of calls for the Vee Jay set. **Teresa Brewer** was in town last week at Blintrub's. **Pat Boone** is the headliner after Miss Brewer . . . Sale of the special two-record album of Boston memorial service for the late **President Kennedy** on RCA Victor with **Eric Leinsdorf** and the Boston Symphony at the Cathedral of the Holy Cross are booming. The first two weeks' profits are going to the John F. Kennedy Memorial Library Fund.

CAMERON DEWAR

STOCKHOLM

Paul Anka and an 18-man band is coming to Sweden this summer to appear in the Swedish Flokets Parker. He will stay here for two weeks . . . **Spotnicks** are going to Spain, France and Belgium for TV and tours . . . Swe-Disc, our newest record company, is having much success, in spite of the strike, with their recording of **Alice Babs** singing modernized children's songs . . . A famous Swedish dish is "Arter och flask" (Pork and Beans) and that's also the title of **Sven Ingvar's** latest recording . . . **Erik Jerrakler** is in Reno looking for new programs for the summer season in Folkets Parker, our biggest chain of amusement park.

HENRY FOX

OSLO

The top three positions on the Norwegian LP parade changed completely in January. Moving up from No. 8 position was the Parlophone album "With the Beatles," while **Elvis Presley's** RCA Victor LP "Fun in Acapulco" moved into runner-up position, and the Triola LP "Wenche" comes from No. 11 up to the No. 3 slot. "Wenche" is a collection of 45 single tracks featuring domestic songstress **Wenche Myhre.**

Other best selling LP's include: No. 4, "West Side Story," sound track (Philips—CBS); 5, "Please Please Me," Beatles (Parlophone); 6, "Elvis' Golden Records, Vol. 3 (RCA Victor), and 7, "Honker Dut?" Various Domestic Artists (Philips).

ESPEN ERIKSEN

DUBLIN

The Committee on Procedure and Privileges is considering a request that Telefis Eireann be permitted to record the speech which was delivered in the House last June by the late **President Kennedy.** The disk would probably include excerpts from many of the late President's speeches. **George O'Reilly** is finalizing details of **Maisie McDaniel's** first American tour. Her latest disk is a revival of **Guy Mitchell's** hit, "My Heart Cries for You." . . . **Peter Lawford, Sammy Davis Jr.,** and **Dean Martin** are expected to begin work on "The Major and the Private" at Ardmore Studios in March. . . **Butch Moore** and the Capitol Showband's first single, "Foolin' Time," issued on Piccadilly . . . Because of the spread demand from dealers Pye's new Top Six EP's, consisting of carbon-copy covers of major hits, will be introduced here. KEN STEWART

HAMBURG

Deutsche Grammophon has turned over $7,500 to the German Development Service as net profit on the LP "Kennedy in Germany," CBS released first record with Olympic ice skating champion **Marika Kilius,** singing two German western titles "Wenn die Cowboys traeumen" and "Zwei Indianer aus Winnipeg."

In Innsbruck Singer **Vico Torriani** got an invitation to Teheran by the Persian Shah.

(Continued on page 49)

NO EYES ON 'EYES OF TEXAS'

AUSTIN, Tex.—"The Eyes of Texas," the official song of the University of Texas, is now in the public domain. The copyright held by the Students' Association expired.

The first copyright, good for 28 years, was obtained January 30, 1936, by the author of the lyrics, John L. Sinclair, and assigned to the Students' Association. A search for a blood relative, the only person who by law could renew the copyright, was unsuccessful.

The song was written in 1903 by Sinclair for a campus minstrel show. The University of Texas will continue to use the song as its official one but will be unable to collect royalties on its use.

Herman to Sweden, Japan & Elsewhere

NEW YORK — The Woody Herman band will make a tour of Sweden this summer, covering what is known as Scandinavia as the folk park circuit. The deal was consummated between Willard Alexander and music chief of the parks, Seymour Osterwald.

The band will also make a tour of Japan going directly from Stockholm to Tokyo. On the Stateside, the Herman herd will play the Monterey Jazz Festival in September as well as the Metropole in the N. Y. C., Harrah's in Reno and Lake Tahoe.

Damita to Melic

HOLLYWOOD — Thrush Damita Jo has been pacted by Melic Records, owned by drummer-arranger Lee Young. Vocalist formerly recorded for Mercury and is the fourth act signed by the young diskery, whose owner was associated with Nat King Cole for many years and is a brother of the late Lester Young

Beatles Compose For Own Film

NEW YORK — The Beatles are now moving into the music composing field. They've been set to write six new musical numbers for their first flick, which they'll make for United Artists release.

The pic (the title is not yet set) will go before the cameras at Pinewood Studios, England, on March 2. It will be produced by Walter Shenson and directed by Richard Lester from a screenplay by Alan Owen.

Stars Gathering In Artone Heaven

BRUSSELS—Artone-Belgium invited hundreds of record dealers from all over the country to the launching of the Dutch company's new office here. Trini Lopez, who had arrived earlier at Brussels Airport, was present as well as several Belgium recording artists such as Will Tura, the Cousins, Jackie Delmone, John Larry, John White, Gerard Madiuta, the Top Hits, Tonia, Rocco Granata and Sophie Pascal.

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The Swinging Blue Jeans

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IR IMPERIAL

Townsend Claims Profit Centers' Main Interest

HOLLYWOOD—Irv Townsend, Columbia's West Coast operations vice president, has become completely involved in the label's money-making "profit centers": Sales, custom pressing, record club, Santa Maria factory and special products. In order to handle these new areas of responsibility, Townsend has almost completely divorced himself from the a.&r. ranks in which he previously worked.

Townsend's new orders were given to him directly by Columbia's president, Goddard Lieberson, during his recent trip to the New York home office. With his new power, Townsend is able to represent the company with greater authority than had been the case.

The one area which is now getting a greater percentage of Townsend's time is the new Santa Maria factory, currently undergoing shake-down trials for a spring opening. The exec explained he would be concerned with how the plant's operation is geared to function with the other "profit centers" such as custom pressing and the record club. He noted that the Los Angeles factory would probably be closed when the new facility is officially opened.

To provide finer technical service for its own products and for the custom service operation, the engineering department headed by Harold Chapman is expanding its mastering facilities.

In the creative world, Townsend expected to soon hire an a.&r. man to fill the void left by the departed Jim Harbert. Producers E. Kleban and Terry Melcher have been handling a broader scope of assignments during the realignment.

Townsend also revealed the company was in the process of trimming its West Coast artist roster to make room for several new performers, including vocalists Linda Lloyd, Chuck Rondell and Jim Nabors, who is set to star in the TV series "Gower Pyle" next season over CBS-TV.

IN GERMANY:

New School Program to Meet Acute Disk Salesmen Need

COLOGNE—The past Christmas brought record disk sales, but many distributors and retailers were unable to capitalize on the full yule sales harvest because of inefficient and untrained personnel.

The disk sales personnel situation is aggravated by West Germany's over-all labor shortage, which currently finds no fewer than 500,000 jobs over the nation chasing the fewer than 250,000 registered unemployed.

Leading trade figures are saying that boosting disk sales is as simple as finding more and better trained sales personnel.

Wringing to Shaking

Ignoring the hands-wringing by some trade segments, a prominent Hamburg disk dealer, Hugo Sonnenberg, took the occasion of his 65th birthday to announce founding of a unique Schallplattenfachschule—phonograph record expert school—for the schooling of disk sales personnel.

The school will be housed in a fairy-tale castle—Schloss Fantaisie—near Bayreuth, the German music center. Fifty sales personnel will be enrolled in each coarse lasting several weeks. The general German disk trade is participating in the project, with each firm privileged to send personnel to the school for training.

The firm will pay the trainee's wages while in school, and the trainee will pay $1.70 daily for food and lodging while at the school.

The school's opening is set for April. The "faculty" will consist of recognized experts in disk selling and distribution.

Trained Sales

Sonnenberg believes the school will not only train sales personnel but upgrade disk selling and attract better personnel. In Germany particularly great popular emphasis is placed on job prestige and titles.

Sonnenberg has raised DM 235,000 $58,750) to get the school started. The financing is as unique as the undertaking. He received an outright grant of DM 100,000 ($25,000) from the Bundesverband der Phonographischen Industrie e.V. (Federation of the Phonograph Industry) and DM 27,000 ($6,750) from individual trade firms.

The rest of the financing Sonnenberg is obtaining through sale of a single titled "08/15 Cocktail," sung by the Travelers. Fifty thousand have been pressed and are being distributed and sold by the trade to finance the school. The artists have waived royalties on the disk as their contribution toward the school. The 50,000 pressings are virtually sold out.

MUSIC AS WRITTEN

• *Continued from page 37*

. . . Philips produced in Hamburg an LP with spirituals in the German language, sung by the Swiss curate **Alfred Hary**. . . . Polydor released the LP "Halleluja" with spirituals sung in German by **Kurt Kiesewetter**. . . . No. 1 on the German charts is now "Das kannst du mir nicht verbieten," sung by the young newcomer **Bernd Spier** on CBS. . . . **Helmut Haertel**, president of Deutsche Grammophon, celebrates his 60th birthday February 22. . . . **Ingo Harren** and **Dr. Carlhaina Manz** will be the new editors of the magazine "Fono Forum. . . . Deutsche Grammophon has announced the organization of a German Section inside the DGG as an independent company, which will concentrate on distribution problems in Germany.

CHRISTIAN TOERSLEFF

AUCKLAND, N. Z.

HMV rush-released a new **Beatles** album, "With the Beatles." Stateside label has rights to the United Modern disking of **Trini Lopez'** "Sinner Not a Saint." . . . CBS released the big Aussie follow-up hit by the **Atlantics**, "The Crusher." . . . The big U. S. hit, "Louie Louie," will be distributed here by Philips. May come out on original label, Island. . . . Although not so strong here as in other countries, **Peter, Paul and Mary** have a winner in the "In the Wind" album recently issued here. . . . **Phil Warren** organized a harmonica ensemble for Royal Boystown here last week. Show featured over 40 top local talents and drew over 10,000 people.

FRED GEBBIE

SHERMAN ON THE PHONE: Comic Allan Sherman has his lines crossed in this picture shot in London during a recent visit. The calls are for two British deejays, Don Moss (left) and David Jacobs.

ROME

Three weekly magazines devoted their covers to teen-ager **Egidola Cinquetti**, who won the San Remo Festival. As a result her price for p.a.'s has gone up to $500. Only criticism from fault-finders is that she is under personal management of Gianni Ravera, organizer of the Festival. . . . **Bobby Solo**, who was represented by a disk instead of his voice because of a cold, seems to be the top seller at the moment and the question is being raised whether the reproduction stood out where the others were amplified over actual voices during TV presentations. Others selling well are **Pino Anka, Domenico Modugno, Gene Pitney** and the winner. Pitney is probably the foreigner who gained most by the event. . . . In Italy, too, the **Beatles** are creeping up in sales. Their discs on Parlophon label are available on four 45's and one LP, with demand very high.

SAM'L STEINMAN

LONDON

Two U. S. disks inspired by the **Beatles'** success have been issued here by Pye: the Swans' "The Boy With the Beatle Hair" and **Crickets** members **Sonny Curtis'** "A Beatle I Want to Be." . . . A delayed **Bobby Vee** single was set for release yesterday (21) just ahead of the singer's British tour. It features his own composition "She's Sorry." Roy Orbison's latest was switched shortly before release to "Borne on the Wind" with "What'd I Say" as the coupling.

. . . Impresario **Vic Lewis** in Hollywood this weekend after talks in New York concerning future visits by **Nat Cole** and several others through his American associates at G.A.C. Lewis fixed (from the London end) the Carnegie Hall concerts by the Beatles and **Shirley Bassey** last week. Lewis on his visit he also plans to book a Copacabana date for **Matt Monro** and band leaders, including **Nelson Riddle** and **Andre Previn**, each to conduct six big band shows for the BBC television channel which goes into operation in April.

Others among the current British exodus to the U. S. are Pye Managing Director **Louis Benjamin** with his company's international department head, **Ian Rolfini**. Among other things they are doing during a nationwide trek is to look at a **Chuck Berry** TV show for recommendation to ABC-TV here for British showing. . . . **Caterina Valente** flew to London to record two albums at the Decca studios primarily for the American market. . . . Music publisher **Fred Jackson** has canceled plans to leave Britain for America after encountering difficulties on application for a visa.

CHRIS HUTCHINS

PARIS

Festival Records rush released Sam Rotin's Festival winning song "Non ho l'eta per amarti" in its original version by **Giglioli Giglioli** who will represent Italy at the Eurovision Contest. . . . **Alain Barriere** has recorded (in German) his two French hits in Hamburg: "La Marie Joconde" and "Elle etait si jolie."

Norrie Paramor and **Patsy Ann Noble** were here. The Australian thrush recorded in French, under **J. J. Tremel's** supervision "Heartbreak Avenue" and "Don't You Ever Change Your Mind." French titles are: "Il est la le garcon" and "Ca pourrait chznger" respectively. . . . After attending the San Remo Festival, **Lester Sims**, general manager of Dafodil Music Inc., made some contracts in Paris with the purpose of exposing outstanding musical productions of this country in their original form and language.

EDDIE ADAMIS

OSLO

Without ever reaching into the Norwegian top 10 the Swedish Philips platter "Dimmetwist" has become one of the season's best selling records in Norway. The reason is that the disk has been sold in small amounts during a long period, instead of large amounts in a short time, thus qualifying for the charts. . . . Swedish publisher **Stig Anderson** has started his diskery, issuing Polar disks, the first being "Jag vantar vid min mile" sung by the **Hootenanny Singers**. During three

(Continued on page 46)

HARRY TOBIAS SALUTES ASCAP

For every year of his 42 year affiliation with the Worlds Greatest Institution that was ever organized for the benefit of Composers, Authors, and Publishers of popular songs.

Sweet and Lovely
It's a Lonesome Old Town
No Regrets
I'll Keep the Lovelight Burning
At Your Command
I'm Sorry Dear
The Bowling Song
Moon on My Pillow
In God We Trust
Zei Gezunt
Go to Sleep, Little Baby
Rocky Mountain Express
Miss You
Sail Along Silv'ry Moon
Wait for Me Mary
Wild Honey
Lost and Found
Love Is All
Wedding of the Birds
Gotta Big Date (With a Little Girl)
Star of Hope
Goodnight My Love
OO Ernest (Are You Earnest With Me)
and many others

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THE LEADER IN THE OLDIES FIELD

MR. MAESTRO RECORDS
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Congratulations . . . ASCAP
on your
"Golden Anniversary"
from
IVAN MOGULL MUSIC CORPORATION

Chess Has Charles

CHICAGO — Chess Records is the national distributor for the Jewel Record by Bobby Charles "Everyone Knows" b-w "Everybody's Laughing." The record has gathered much steam since its release in the South. Charles is the writer of such hits as "See You Later Alligator," and "Walkin' to New Orleans."

HEADED FOR NUMBER 1!

Faron and Margie
Sing
'Keeping Up With the Joneses'

A Billboard Pick!

C&W SPOTLIGHT

MARGIE SINGLETON & FARON YOUNG

KEEPING UP WITH THE JONESES

(Tree, BMI) (2:28)—Mercury 72237

A smooth country ballad told with conviction and empathy by the duo. Story tells of the lady of a couple trying so hard to keep up that they follow the Joneses right into a divorce court. Flip is "No Thanks, I Just Had One" (Mason Dixon, BMI) (2:22).

Faron Margie

For the First Time Faron Young and Margie Singleton Team Up for a Great Hit Song

Selected as the "Pick Of The Week" on the WRUL—WSM—Billboard "Country Music Worldwide" Radio Show

Another Hit From

TREE PUBLISHING COMPANY

905—16th Ave., So.
Nashville, Tenn.

HOT COUNTRY ALBUMS

Billboard SPECIAL SURVEY

For week ending 2/29/64

This Week	Last Week	TITLE, Artist, Label & No	Weeks on Chart
1	1	RING OF FIRE—THE BEST OF JOHNNY CASH 8 Columbia CL 2053 (M); CS 8853 (S)	8
2	6	I LOVE A SONG Stonewall Jackson, Columbia CL 2059 (M); CS 8859 (S)	3
3	3	LORETTA LYNN SINGS Decca DL 4457 (M); DL 74457 (S)	7
4	2	BUCK OWENS SINGS TOMMY COLLINS Capitol T 1989 (M); ST 1989 (S)	8
5	9	THE BEST OF GEORGE JONES United Artists UAL 3291 (M); UAS 6291 (S)	8
6	5	GEORGE JONES & MELBA MONTGOMERY SINGING WHAT'S IN OUR HEART United Artists UAL 3301 (M); UAS 6301 (S)	8
7	8	ON THE BANDSTAND Buck Owens, Capitol T 1879 (M); ST 1879 (S)	8
8	4	NIGHT LIFE Ray Price, Columbia CL 1971 (M); CS 8771 (S)	8
9	12	500 MILES AWAY FROM HOME Bobby Bare, RCA Victor LPM 2835 (M); LSP 2835 (S)	5
10	13	GUITAR COUNTRY Chet Atkins, RCA Victor LPM 2783 (M); LSP 2783 (S)	4
11	15	RETURN OF THE GUNFIGHTER Merle Haggard, Capitol T 1872 (M); ST 1872 (S)	8
12	7	LESTER FLATT & EARL SCRUGGS AT CARNEGIE HALL Columbia CL 2041 (M); CS 8845 (S)	6
13	14	RAILROAD MAN Hank Snow, RCA Victor LPM 2705 (M); LSP 2705 (S)	3
14	16	SONGS OF THE CITIES Ray Drooks, Mercury MG 20863 (M); SR 60863 (S)	3
15	20	I WROTE A SONG Don Gibson, RCA Victor LPM 2702 (M); LSP 2702 (S)	6
16	19	TALL, TALL GENTLEMAN Carl Smith, Columbia CL 2091 (M); CS 8891 (S)	8
17	18	STORY SONGS FOR COUNTRY FOLKS Faron Young, Mercury MG 20896 (M); SR 60896 (S)	3
18	10	PATSY CLINE STORY Decca DL 174 (M); DXSB 7174 (S)	7
19	11	KITTY WELLS STORY Decca DXB 174 (M); DXSB 7174 (S)	8
20	—	Y ALL COME Porter Wagoner, RCA Victor LPM 2706 (M); LSP 2706 (S)	2

COUNTRY MUSIC CORNER

By BILL SACHS

Smokey Smith, who has been promoting c.&w. shows in the Midwest the last 12 years, has set the **Ferlin Husky** unit for the K.N.T Theater, Des Moines, March 15, and the **Johnny Cash** show at the Auditorium, Minneapolis, April 11, and the KRNT Theater, Des Moines, April 12.

Buck Owens appears on the **Jimmy Dean** TV-er March 12. **Ramblin Lou**, veteran country jock at Station WJJ, Niagara Falls, N. Y., reports that his recent promotion of the Johnny Cash show there attracted S.R.O. business at three performances. Featured, besides Cash, were **Tex Ritter, Bill Monroe** and **June Carter. Marty Robbins** and his supporting crew, comprising **Louie Dunn, Bobby Sykes, Jack Pruett, Joe Babcock** and **Don Winters**, wind up their two-week Australian tour March 3, after which they will return immediately to Nashville. . . **Tompall and the Glaser Brothers** and **Warner Mack** were recent guests of WEXL-Radio, Detroit, where **Bob Clark, Bill Mobely** and **Tom Berry** showed them around. WEXL, now the No. 2 station in Detroit, recently removed from deejay list several country artists who were considered too pop.

Buena Vista Productions, headed by **Earl Perrin**, has moved its main offices to Suite 207 of the Mayer-Central Building, Phoenix, Ariz. The firm will retain its branches at the Buena Vista Hotel, Stafford, Ariz., and in Chicago. Buena Vista handles the managerial reins on **Bobby Barnett**, who took his band into the Trail Motor Hotel, Tucson, Ariz., Tuesday (18), as the first c.&w. combo ever to play the spot. Bobby returns soon to the Matador Room of the Buena Vista Hotel, Safford, Ariz., for his sixth engagement there. . . The Roanoke, Va., Fair, second largest in the State, last week inked **Shirlee Hunter** and her "Hootenanny and Country" show as the opening night grandstand feature August 10.

Al Turner, for the last 18 years one of the top country jocks in the nation, now with KPC N-Radio, Dallas, likes to tell about the time he was handling the bookings for "Big D Jamboree," Dallas, and found himself sorely in need of a guest artist for "Big D." In desperation, he called the "Louisiana Hayride," Shreveport, who offered him **Webb Pierce** and band for $200. Al had barely heard of Pierce, who then was recording for a small label out of Shreveport. Al had no choice but to book Pierce and his group. On that Saturday night back in 1949, who showed up at the "Big D" but band leader Webb Pierce, a fiddle player named **Sonny James**, a lad called **Faron Young** on guitar, a girl vocalist named **Goldie Hill**, another guitar player, **Tommy Hill**, and a bass player named **Tillman Franks**. The group split the $200.

Jim Gemmill Productions, Richmond, Va., handling the **Shirlee Hunter** show, has secured the services of a promotional director to aid civic groups booking the show on advance ticket sales and promotion. Currently in progress is a promotion for the Richmond Sertoma Club.

CHARLIE LOUVIN, Capitol recording artist and a feature artist with WSM's "Grand Ole Opry," is pictured signing a personal management agreement with Bob Neal, of the Bob Neal Agency, Nashville.

featuring Miss Hunter in a March 21 appearance, to be followed by similar shows in Newport News, Petersburg and Lynchburg, all in Virginia. . . **Judy Lynn** and her band boys, currently at the Trade Winds, Fort Lauderdale, Fla., have been pulling some bang-up publicity in the area dailies. **Bob Freund** in his Doing the Town column in The Fort Lauderdale News, described the c.&w. unit as one of the flashiest turns ever to play the town. **Nancy Jackson**, of The Miami Herald, wrote up the Lynn show in virtually the same vein. Both stories carried photos of Judy in her flashy western garb.

Flatt and Scruggs make with their bluegrassing in Cleveland February 29-March 1. . . **Skeeter Davis** is carded for a personal in Clovis, N. M., February 29. . . **Loretta Lynn** plays Toronto, February 24-25, and Decatur, Ill., 29. . . **Carl and Pearl Butler** are in Texas for engagements at Lubbock, February 27; Houston, 28, and Dallas, 29.

United Records artist **Kathy Dee** is still on the road promoting her latest for that label, the **Roy Drusky** tune, "Don't Leave Me Lonely Too Long." . . . Kingston Records, Reading, Pa., has added to its roster of country artists the names of **Dick Tacker**, Allentown, Pa., and **Bob Thomas**, currently with the **Al Shade** show on WLBR, Lebanon, Pa. Tacker's first release is "Do I Love You" b.w. "Rock All Night With Me," both from his own pen. Thomas' first outing on the label couples "My Friend," a tribute to the late **Hawkshaw Hawkins**, b.w. "You Can't Break My Broken Heart."

(Continued on page 44)

Tuff Chart Buster

SAVE A LITTLE MONKEY

by

The Corsairs

Tuff #375

THE LEADER IN THE OLDIES FIELD

MR. MAESTRO RECORDS
7 Central Park West, N.Y.C.

Dear Retailer . . .

We are very sorry that due to an advertising error the 8 x 10 two-color BEATLE photos listed in last week's advertisement as RETAIL 10c each should have read COST 10c and RETAIL 19-25c.

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SALES! SALES! SALES!

Bobby Lord

SINGS

LIFE CAN HAVE MEANING

HICKORY 1232

"Betty & Dupree"

b/w

"Got My Mojo Working"

Sun #389

Billy Adams

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ANDRE PREVIN plays JIMMY McHUGH

Columbia Album, "SOFT AND SWINGING"

ALBUM REVIEWS (continued)

CLASSICAL SPOTLIGHT

OPERATIC RARITIES

Enrico Caruso. RCA Victor LM 2700 (M)

Here's a collector's item that presents Caruso and 11 performances never before available on LP records. Six of them may be unfamiliar, and four of them are works that Caruso never sang in the opera house. The time of these recordings date back to February 9, 1904.

JAZZ SPOTLIGHT

COLTRANE LIVE AT BIRDLAND

John Coltrane, Impulse A-50 (M), AS-50 (S)

Three tracks recorded in Birdland (N. Y.) late last year—two others from the studio —all of them customary high-intensity heightened even further by the formal piano of McCoy Tyner. "I Want to Talk About You" has an unsophisticated coda that will cause talk. "Alabama" is a moving offbeat of jazz, quite introspective with a poignant beauty that is memorable.

SACRED SPOTLIGHT

HIGHWAY TO HEAVEN

Jimmie Davis. Decca DL 4432 (M); DL 74432 (S)

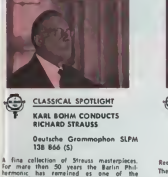
Governor Davis has another powerful and stirring country gospel package here that features his persuasive singing in front of chorus. "Highway to Heaven," "He's Holding My Hand" and "White Roses" are among the better tracks.

CHILDREN'S SPOTLIGHT

HOW TO TELL TIME

Simon Says M 24

A fine educational tool for daddy and mommy or teacher. Youngster is taught the value and uses of time and how to tell time in a highly entertaining fashion. Music and dramatics are usefully employed. Package also includes a cardboard clock for the youngsters.



CLASSICAL SPOTLIGHT

KARL BOHM CONDUCTS RICHARD STRAUSS

Deutsche Grammophon SLPM 138 866 (S)

A fine collection of Strauss masterpieces. For more than 50 years the Berlin Philharmonic has remained as one of the world's foremost Strauss orchestras. Under Karl Bohm, who worked in close personal and artistic collaboration with Strauss, the music from "Till Eulenspiegel," "Don Juan" and "Salome's Dance" are elf favorites with classical music buyers.

R.&B. SPOTLIGHT

MORE OF THE BEST

Jimmy Reed. Vee Jay VJ 1080

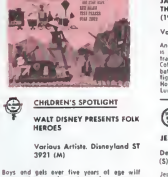
Reed's fans know what to expect here. His style is primitive and authentic. The repertoire includes a number of classic blues, as "St. Louis Blues," "Outskirts of Town," etc., and faster-known items as "Down in Mississippi," "My First Plea," etc.

SACRED SPOTLIGHT

TOUCH THE HAND OF THE LORD

The Plainsmen. Sims 106 (S)

This album is bound to sell well in the South and Southwest. It has a good many country gospel favorites as sung by one of the most popular sacred groups in the country. Among the many fine tracks "Do The Wings of a Dove" stacks up as one of the best.

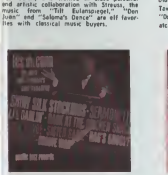


CHILDREN'S SPOTLIGHT

WALT DISNEY PRESENTS FOLK HEROES

Various Artists. Disneyland ST 3921 (M)

Boys and girls over five years of age will enjoy singing along to such songs as "Davy Crockett," "Pecos Bill" and "Mike Fink, King of the River," while they read all about it in the colorful book-let that comes as a part of the package. Interesting packaging and Disney tie-in should do much to stimulate sales.

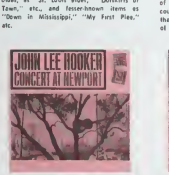


JAZZ SPOTLIGHT

SOUL HITS

Les McCann. Pacific Jazz 78 (M)

This album has been programmed like a pop LP. The set contains pianist Les McCann playing a string of modern jazz standards that have more than average pop appeal. Guitarist Joe Pass assists. "Bach at the Chitlinn Shack," "Jack O' Wax," "Li'l Darlin'" and "Work Song" are a few tracks.



R.&B. SPOTLIGHT

JOHN LEE HOOKER CONCERT AT NEWPORT

Vee Jay VJ 1078

Here's a package which should melt off the shelves in those stores which cater to blues devotees. Hooker is in fine style here, with performances which have bite and style. Included are "I Can't Quit You Baby," "Tupelo," "Boogie Baby Don't Hold Me That Way," "Boom Boom Boom," etc.

SACRED SPOTLIGHT

TAKE UP THY CROSS

Wilburn Brothers. Decca DL 4464 (M); DL 74464 (S)

The Wilburn Brothers are consistent top performers in this field and this album should continue to impress their popularity on this market. The album is nicely paced and the music is performed with reverence.

IRISH SPOTLIGHT

A BIT OF IRISH HUMOUR!

Willie Brady. Avoca 33-AV-147

With St. Patrick's Day a more month away, this album could prove a potent seller in Irish neighborhoods. Brady has a substantial following among Irish Americans and this set is filled with light, mirthful ditties that tickles the Irish fancy.

JAZZ SPOTLIGHT

FOR MEMBERS ONLY

Shirley Scott Trio. Impulse A-51 (M); AS-51 (S)

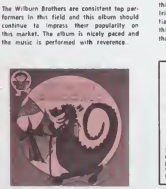
Four tracks of organist Scott with an all-Otto big band and arranged for by Oliver Nelson that combination of proper material and the proper treatment. The result will delight in what such artist has done and the fandom will convince the otherwise doubting. Side two is by Miss Scott's trio alone, more her usual sound and swing, but distinctive especially in the moods from "Hair."

R.&B. SPOTLIGHT

LIGHTIN' HOPKINS HIS GREATEST HITS

Prestige/Bluesville BV 1084

Greatness of earthy, true blues will want this package. "Mojo" chants of love and mystery, "Baby Please Don't Go" is a true touch. With Hopkins are Sonny Terry and Billy Brown, harmonicas; Buster Pickens, piano; Leonard Gaskin and Donald Cooks, bass; and Belton Evans, guitar. Sidney Kirkpatrick and Herbie Lovelle on drums.



CHILDREN'S SPOTLIGHT

THE ABSENT-MINDED DRAGON

Original Cast: Simon Says M 25

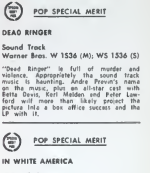
This original children's musical fantasy has been playing in Manhattan since September of 1963. The delightful story revolves around a lonely, absent-minded dragon, who among other things, soon begin watching and fishing. The cast is excellent and projects the storytelling on disk with great effect. Highly recommended

POP SPECIAL MERIT

HAPPY END

Lotte Lenya Columbia OL 5630 (M); OS 2032 (S)

This long awelled recording should be great news to the Weill-Brecht-Lenya fans. One of the least known of the Brecht-Weill collaborations, it features the Lenya songs of their creation. Sung by German, it is given the brilliant and biting performance that only the late composer's wife could bring to it.

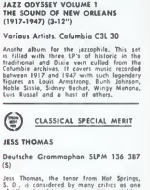


POP SPECIAL MERIT

IN WHITE AMERICA

Original Cast Columbia KOL 6030 (M); KOS 2430 (S)

This hit Off-Broadway show should appeal to those original cast collectors with a social conscience. Drawn from letters, speeches, reminiscences, essays and interspersed with spirituals, it traces the role of the Negro in the United States from early slavery days to an address of the late President Kennedy in the first session of the 88th Congress. It packs quite a wallop.



JAZZ SPECIAL MERIT

JAZZ ODYSSEY VOLUME 1 THE SOUND OF NEW ORLEANS (1917-1947) (3-12")

Various Artists. Columbia C3L 30

Another album for the jazzophile. This set is filled with three LP's of historic in the traditional and Dixie vein culled from the Columbia archives. It covers music recorded between 1917 and 1947 and features legendary figures as Louis Armstrong, Bunk Johnson, Hunter Sister, Sidney Bechet, Wingy Manone, Bob Russell and a host of others.

CLASSICAL SPECIAL MERIT

JESS THOMAS

Deutsche Grammophon SLPM 136 387 (S)

Jess Thomas, the tenor from Met Springs, S. O., is considered by many critics as one of the finest and most promising Heldentenors. He is to star in new stereo version of "Lohengrin" and has a performance of the opera on Angel. This LP gives the opera lover and Thomas follower an opportunity to sample his treatment of Wagner's "Meistersinger," "Lohengrin," "Walkure," and others.

★★★★

FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

POPULAR

ADVENTURES IN PARADISE VOL. 4
Various Artists. ABC-Paramount ABC 463 (M); ABCS 463 (S)

AFTER THE LIGHTS GO DOWN LOW AND MUCH MORE! ! !
Fredy Payne. Impulse A-53 (M); AS-53 (S)

SELECTIONS FROM SOUND TRACKS AND FILM SCORES
Various Artists. Ascot UM 13505 (M)

ROMANTIC ORGAN MUSIC
Carl Weinrich. RCA Victor LM 2698 (M); LSC 2698 (S)

SELECTIONS FROM SOUND TRACKS AND FILM SCORES
Various Artists. Ascot UM 13504 (M)

THE BEST OF JESSE CRAWFORD (2-12")
Decca DXB 171 (M); DXSB 7171 (S)

NEW ORLEANS HOME OF THE BLUES, VOL. 2
Various Artists. Minit LP 1004 (M)

HALLELUJAH THE HILLS
Sound Track. Fontana MGF 27534 (M); SRF 67534 (S)

BEST OF THE BLUES, VOL. 1
Charles Brown / T-Bone Walker / Jimmy McCracklin. Imperial LP 9257 (M)

CLASSICAL

OPERATIC RECITAL
Robert Merrill. London 5833 (M); OS 25833 (S)

SCHUBERT: KLAVIERSONATE B-DUR
Gian Aedo. Piano. Deutsche Grammophon SLPM 138 880 (S)

SPECIAL MERIT PICK

SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

(Continued)

Announcing... Record Preview

. . . is a full magazine
. . . a full color catalog of latest, most promising albums
. . . a bestseller guide
. . . with more of everything to help dealers sell more albums all year round.

Billboard's brand-new Consumer LP Catalog-Magazine offered exclusively through dealers

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Billboard Publishing Co., 165 W. 46th Street (at Times Square), New York, N.Y. 10036

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May (out May 13)	
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1,000 to 5,000	8.5c	9c
500 to 1,000	9.5c	10c
100 to 500	10c	10.5c

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

MY HEART BELONGS TO YOU
Bobby Vinton, Epic 9662

NEVER LEAVE ME . . .
Stratfords, O'Dell 100-(Kelly, BMI) (Pittsburgh)

I'M LEAVING . . .
Johnny Nash, Groove 0030 (And, BMI) (Houston)

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major marketts listed in parentheses.

NADINE . . .
Chuck Berry, Chess 1883 (Arc, BMI) (Detroit)

THINK NOTHING ABOUT IT . . .
Gene Chandler, Constellation 112 (Cartom-Johnne, BMI) (Atlanta)

SWEET VIOLETS . . .
Bob Braun, Fraternity 919 (Central Songs, BMI) (Cincinnati)

SINGLES REVIEWS

SPOTLIGHT WINNERS OF THE WEEK

Pop single spotlights are those singles with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing in the top 50 of Billboard's Hot 100 chart. Spotlight winners in the country music and rhythm and blues categories are selected to achieve a listing on the Country Music or R&B charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

SINGLES REVIEW POLICY

Every single sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks. All other singles are listed in their respective categories.

POP SPOTLIGHT

FRANK IFIELD

DON'T BLAME ME

(Robbins, ASCAP) (2:28)—Capitol 5134

Frank, backed by Norrie Paramour's orch, does some fine podding on this ballad that has harmonice and rippling rhythm makes it a good one for pop standard programming. Flip is "Zey It Isn't So" (Berlin, ASCAP) (2:00).

POP SPOTLIGHT

PETER, PAUL AND MARY

TELL IT ON THE MOUNTAIN

(Pepamar, ASCAP) (2:28)—Warner Bros. 5418

An up-tempo folk singer in the "Bible Belt vein." The group sings about the heretofore red the "lot my people go sage. One of the group's best efforts. Flip is "Old Coat" (Pepamar, ASCAP) (2:45).

POP SPOTLIGHT

BOBBY BLAND

AIN'T NOTHING YOU CAN DO

(Don, BMI) (2:30)—Duke 373

Bobby spells out some of the eternal truths in this from Performance and arrangement YeMe to an exciting crescendo. Side should begin with the r &b programmed stations with a strong chance of breaking pop. Flip is "Honey Child" (Lion, BMI) (2:31).

POP SPOTLIGHT

JIM REEVES AND DOTTIE WEST

LOOK WHO'S TALKING

(Acclaim, BMI) (2:22)—RCA Victor 8234

Two powerhouse country singers in tandem. The lyric has telling message of a marital break caused by jealousy. The flip is "Love is No Excuse" (Tree, BMI) (2:37).

POP SPOTLIGHT

4 PREPS

A LETTER TO THE BEATLES

(Lar-Bet, BMI) (2:48)—Capitol 5143

A fine spoof of the current Beatlemania phenomenon. The boys do a grand job of imitating the English group. Side carries a medium beat and tempo that pats it in the groove for nonesits, as well as rock station programming. Flip is "College Cannonball" (Lar-Bet) & Ace Cee Mom, BMI) (2:42).

POP SPOTLIGHT

DEL SHANNON

THAT'S THE WAY LOVE IS

(Skidel, BMI) (2:21)—Berlee 502

Another strong release for Del on his own label distributed by Diamond Records. Singer shouts this rock ballad with powerful emotional impact backed by chorus. Flip is "Time of the Day" (Skidel, BMI) (2:15).

POP SPOTLIGHT

SWINGING BLUE JEANS

HIPPY HIPPY SHAKE

(Meravilla, BMI) (1:50)—Imperial 66021

Another big hit from the British Isles. The side is a real mover with plenty of tonal excitement. The driving rocker has already received considerable dealer play and is expected to the Beatles groove. Flip is "Now I Must Go" (1:56)

POP SPOTLIGHT

THE TYMES

WONDERLAND IN LOVE

(Cameo-Parkway, BMI) (2:18)—Parkway 908

Mello-melodic offering performed in a medium tempo. Sound is similar to their first hit, "So Long." Flip is "To Each His Own" (Paramount, ASCAP) (2:38).

POP SPOTLIGHT

WALTER RAIM

STICKS

(T.M., BMI) (2:20)—Liberty 55676

An excellent side for programming that should be welcomed by virtually all types of stations. In the folk-Dixie groove it runs the gamut of musical moods, ending up in a swinging Dixie riff. Flip is "Turned Down Theme" (T.M., BMI) (2:30).

POP SPOTLIGHT

OTIS REDDING

COME TO ME

(East-Time, BMI) (2:30)—Volt 116

This is another "Pain in My Heart," Otis' last chart entry. It's a soft, low blues ballad sung with feeling. Otis sings with much raw feeling against a simple backing. Flip is "Don't Leave Me This Way" (East-time, BMI) (2:50).

POP SPOTLIGHT

THE BEATLE-ETTES

ONLY SEVENTEEN

(Bonell, BMI) (1:55)—Jubilee 5472

The girls do a creditable take-off on the four boycots duplicating the sound and the snappy beat. A good teen-popped lyric ads to the fun. Flip is "Now We're Together" (Bonell, BMI) (1:53).

POP SPOTLIGHT

JAN AND DEAN

DEAD MAN'S CURVE

(Screen Gems-Columbia, BMI) (2:21)

NEW GIRL IN SCHOOL

(Screen Gems-Columbia, BMI) (2:05)—Liberty 55673

The first side is another in the string of hot rod hits but this tune is quite different from the pack. Tells the story of a fearful race between dragsters resulting in an epic crash. Flip features high-voice singing and the surf-bird rod sound.

C&W SPOTLIGHT

BUCK OWENS

TOGETHER AGAIN

(Central Songs, BMI) (2:24)—Capitol 5136

Teaching weeper ballad that tells of a reunion. Side is sung with strength against strong guitar work to support. The flip is "My Heart Skips a Beat" (Bluebook, BMI) (2:33).

C&W SPOTLIGHT

ROY ACUFF

LOW AND LONELY

(Milene, ASCAP) (2:00)—Hickory 1244

A rollickin' hoedown beat backs high singing by this veteran country leader. The flip is "The End of this World" (Lewis, ASCAP) (2:10).

☆☆☆☆

FOUR-STAR SINGLES

The four-star rating is awarded new singles with sufficient commercial potential to their respective categories to merit being attached by dealers, and stings end rack jobbers handling that category.

POPULAR

LLOYD PRICE
★★★★ You're Nobody Till Somebody Loves You (Southern, ASCAP) (2:23)—★★★★ I'll Be a Fool for You (Prelude, BMI) (2:14). DOUBLE L 730

CASCADES
★★★★ Those Were the Good Old Days (Honeycombs, BMI) (2:16) — ★★★★ Little Betty Falling Star (Arch, ASCAP) (2:11). RCA VICTOR 8321

RICK NELSON
★★★★ Congratulations (Four Star, BMI) (2:15)—★★★★ One Minute to One (Erle, BMI) (2:02). IMPERIAL 66017

FATS DOMINO
★★★★ Your Cheatin' Heart (Fred Rose, BMI) (2:08)—★★★★ When I Was Young (Travis, BMI) (1:47). IMPERIAL 66016

JERRY MIRAND & HIS HARMONICATS
★★★★ Seven Days in May (Famous, Music Corp, ASCAP) (2:06)—★★★★ Theme From Lawrence of Arabia (Gowar Music, Inc., BMI) (2:28). COLUMBIA 4995

JACK NITZSCHE
★★★★ The Last Race (Marcus, BMI) (2:25)—★★★★ The Man With the Golden Arm (Dwan, ASCAP) (2:05). REPRISE 8162

DORIS TROY
★★★★ Please Little Angel (Premier, BMI) (2:36) — ★★★★ One More Chance (Premier, BMI) (2:25). ATLANTIC 2133

JOHNNY GREGORY
★★★★ Sehkrabe (Growing Up) (Near North, BMI) (2:15) — ★★★★ Obere Zahka (Near North, BMI) (2:36). FONTANA 1274

DARLENE PAUL
★★★★ A Little Bit of Heaven (Metric, BMI) (1:59) — ★★★★ Act Like Nothing Happened (United Artists, ASCAP) (2:42). CAPITOL 5118

THE RAINDROPS
★★★★ Book of Love (Kort-Ave, BMI) (2:00)—★★★★ I Won't Cry (T. M., BMI) (2:36). JUBILEE 5469

SAMMY TURNER
★★★★ Right—Now (Jobete, BMI) (2:20)—★★★★ Only You (Widewood, BMI) (2:48). MOTOWN 1055

GERRI GRANGER
★★★★ Breakdown (Valley, BMI) (2:19)—★★★★ Stick Close (Valley, BMI) (2:24). BIG TOP 514

ED BRUCE
★★★★ The Workingman's Prayer (Sarb-Jamie, BMI) (3:30)—★★★★ Don't Let It Happen (Nancen, BMI) (2:15). WAND 148

LONNIE DONEGAN
★★★★ Lemon Tree (Boulder, ASCAP) (2:01)—★★★★ A Very Good Year (Reedlands, ASCAP) (3:15). HICKORY 1247

GORDON JENKINS & HIS ORK & CHORUS
★★★★ I'm Forever Blowing Bubbles (Remick, ASCAP) (1:35) — ★★★★ Sweetheart Tree (Remick, ASCAP) (3:13). COLUMBIA 42981

THE PACERS
★★★★ You Got Me Bugged (Premier, BMI) (2:00)—★★★★ Sassy Sue (Premier,-BMI) (2:18). CORAL 62398

FOUR BLIGHTERS
★★★★ Just Enough of Your Love (Elevator, BMI) (1:50)—★★★★ I Want to Be the Boy You Love (Elevator, BMI) (2:25). IMPERIAL 66018

RUTH BROWN
★★★★ Time, After Time (2:15) — ★★★★ Secret Love (2:25). NOSLEN 102

PETER NERO
★★★★ Sunday in New York (Hastings, BMI) (2:17) — ★★★★ More to Love (Hastings, BMI) (2:38). RCA VICTOR 8332

PERCY FAITH & HIS ORK
★★★★ This Train (Marpel, ASCAP) (1:48)—★★★★ Sleep Julie B. (Marpel, ASCAP) (2:54). COLUMBIA 42991

OHIO UNTOUCHABLES
★★★★ I'm Tired (Lupine-Thelma, BMI) (2:37)—★★★★ Up Town (Lupine-Thelma, BMI) (2:12). LU PINI 1011

LARRY AND THE LEGENDS
★★★★ Don't Pick On My Baby (Saturday, ASCAP) (2:15) — ★★★★ The Creep (Saturday, ASCAP) (2:00). ATLANTIC 2130

BOBBY DAVIS & THE RHYTHM ROCKERS
★★★★ The Monkey Shout (Kalyan, BMI) (1:55)—★★★★ Get Wit It (Bob-Dee, BMI) (2:38). VEST 8003

WILLIE MABON
★★★★ New Orleans Blues (2:37)—★★★★ Some More (World Int'l, BMI) (2:31). USA 750

THE VIBRATIONS
★★★★ My Girl Sloopy (Picturetone-Metlin, BMI) (2:53) — ★★★★ Daddy Woo-Woo (Premier, BMI) (2:15). ATLANTIC 2221

GIN WASHINGTON
★★★★ End of This World (Zana, BMI) (2:10) — ★★★★ Come Monkey With Me (Zana, BMI) (2:38). WAND 147

THE TAMMYS
★★★★ Bobbie Sumbs (Gypsy, BMI) (2:16)—★★★★ What's So Sweet About Sweet Sixteen (April, ASCAP) (2:30). UNITED ARTISTS 678

ED SOLOMON
★★★★ The Beatle Flying Saucer (T.A.M.C., BMI) (2:15) — ★★★★ Whistling Drifter (Picturetone, BMI) (2:18). DIAMOND 160

EVIE SANDS
★★★★ Danny Boy I Love You So (Leafy, BMI) (2:20) — ★★★★ I Was Moved (Metric, BMI) (2:28). GOLD 215

BROTHER JACK McDUFF
★★★★ Grease Monkey (Record Music, BMI) (2:12)—★★★★ Wind's Blues (Record Music, BMI) (2:43). PRESTIGE 299

DAVID BOX
★★★★ If You Can't Say Something Nice (Aeroff-Ross, BMI) (2:21)—★★★★ Sweet Sweet Day (Tyco, BMI) (2:05). ZERO 114

BILLY WASHINGTON
★★★★ What Old You Do (To My Baby?) (Knick-Knack, BMI) (1:58)—★★★★ Do Tell Me Really Love Me (Haro, ASCAP) (2:18). O'DRO 1303

SUSAN RAEVE
★★★★ Another Pretty Face (Valley, BMI) (1:00)—★★★★ Let My Tell You Baby (Dorkens, BMI) (2:18). JUBILEE 5468

JOEY BROOKS
★★★★ Don't Cry! Cry! Cry! (January, BMI) (2:18)—★★★★ A Girl Wants to Believe (January, BMI) (2:58). MUSICOR 1037

CLEBANOFF STRINGS
★★★★ Theme Dust of Winter (Guitar, BMI) (2:20)—★★★★ Song for a Vacant Room (Guitar, BMI) (2:07). MERCURY 72239

RICHARD CHAMBERLAIN
★★★★ Stella by Starlight (Famous, ASCAP) (2:53) — ★★★★ Georgia on My Mind (Peer Int'l, BMI) (2:28). MGM 13205

J. J. BARNES
★★★★ Just One More Time (Brobum, BMI) (2:36)—★★★★ Hey Child, I Love You (Brobum, BMI) (2:28). SCEPTER 1266

COUNTRY

REM WALL
★★★★ Where the Old Red River Flows (Peer, Int'l, BMI)—(2:25) — ★★★★ Trykat (Windsor, BMI) (2:05). COLUMBIA 42948

GEORGE HAMILTON IV
★★★★ Linda With the Lonely Eyes (Aeroff-Ross, BMI) (2:35) — ★★★★ Fair and Tender Ladies (Aeroff-Ross, BMI) (2:12). RCA VICTOR 8304

OSBORNE BROTHERS
★★★★ Rocky Express (Sure-Fire, BMI) (1:58) — ★★★★ The Cuckoo Bird (Nilla, ASCAP) (2:27). DECCA 31595

HITS OF THE WORLD

AUSTRALIA

(Courtesy Music Maker, Sydney)
*Denotes local origin

This Week	Last Week		
1	1	I SAW HER STANDING THERE—The Beatles (Parlophone)—Leeds	
2	5	I WANT TO HOLD YOUR HAND—The Beatles (Parlophone)—Leeds	
3	2	HE'S MY BLOND HEADED STOMPIE WOMPIE BEAU GONE SURFER BOY—*Little Patsie (HMV)—Castle	
4	4	GLAD ALL OVER—The Dave Clark Five (Columbia)—Essex	
5	7	YOU DON'T OWN ME—Lesley Gore (Philips)—Albert	
6	—	HAWAII—The Bench Boys (Crystal)—Alberts	
7	6	KAHUNA—The Renegades (RCA)—Leeds	
8	3	SHE LOVES YOU—The Beatles (Parlophone)—Leeds	
9	—	NO NEEDS IT—Gene Pitney (United Artists)	
10	14	DO YOU LOVE ME—Brian Poole (Decca)—Ta-Con	
11	8	BEAUTIFUL DREAMER—Roy Orbison (London)—Allans	
12	11	WHAT KINO OF FOOL AM I?—Shirley Bassey (Columbia)—Essex	
13	9	PLEASE—Frank Ifield (Columbia)—Chappell	
14	10	BE TRUE TO YOUR SCHOOL—The Beach Boys (Capitol)—Alberts	
15	13	VAYA CON DIOS—*Kathy McCormack (RCA)—Morris	

BRITAIN

(A special list compiled prior to publication by New Musical Express, London)
*Denotes local origin

This Week	Last Week		Two Weeks Ago
1	1	NEEDLES AND PINS—*Searchers (Pye)—Metric Music	
2	2	I'M THE ONE—Gerry and the Pacemakers (Columbia)—Pacer Music	
3	3	DIANE—*Bachelors (Decca)—Keith Prowse Music	
4	5	4-5-2-1—*Manfred Mann (HMV)—Keith Prowse Music	
5	9	HIPPY HIPPY SHAKE—Swinging Blue Jeans (HMV)—Aldinda & Beechwood	
6	4	GLAD ALL OVER—*Dave Clark Five (Columbia)—Ivy Music	
7	22	ANYONE WHO HAD A HEART—*Cilla Black (Parlophone)—Hill & Range	
8	6	AS USUAL—Brenda Lee (Brunswick)—Jewel Music	
9	11	I THINK OF YOU—*Merseybeats (Fontana)—Welbeck Mellon	
10	16	I'M THE LONELY ONE—Cliff Richard (Columbia)—Eugene Music	
11	19	CANDY MAN—*Brian Poole and the Tremeloes (Decca)—A. Schroeder	
12	7	TWENTY FOUR HOURS FROM TULSA—Gene Pitney (United Artists)—Screendor	
13	10	I WANT TO HOLD YOUR HAND—*Beatles (Parlophone)—Northern Songs	
14	17	BABY I LOVE YOU—Ronettes (London)—Belinda Music	
15	15	DON'T BLAME ME—*Frank Ifield (Columbia)—Campbell-Connelly	
16	13	ALL MY LOVING (EP)—*Beatles (Parlophone)—Northern Songs/Dick James/Dominion/Ardmore & Beechwood	
17	18	LOUIE LOUIE—Kingsmen (Pye Int.)—World Wide Music	
18	11	STAY—*Hollies (Parlophone)—Lorna Music	
19	14	I'M IN LOVE—*Fourmost (Parlophone)—Northern Songs, Ltd.	
20	23	SWINGING ON A STAR—Big Dee Irwin (Colpix)—Morris Music	
21	24	ROLLING STONES (EP)—*Rolling Stones (Decca)—Jewel/Dominion/Progressive	
22	25	FOR YOU—Rick Nelson (Brunswick)—Feldman	
23	12	I ONLY WANT TO BE WITH YOU—*Dusty Springfield (Philips)—Springfield Music	
24	29	EIGHT BY TEN—*Ken Dodd (Columbia)—Peter Maurice	
25	21	WE ARE IN LOVE—Adam Faith (Parlophone)—Freddie Poser	
26	27	MY BABY LEFT ME—*Dave Berry (Decca)—Aberbach	
27	—	UM, UM, UM, UM, UM, UM—Major Lance (Columbia)—Iron Mogul	
28	30	DO YOU REALLY LOVE ME TOO—*Billy Fury (Decca)—Shapiro-Bernstein	
29	—	TOP SIX NO. 1—(Top Six)—Ivy Music/Pacer Music/Metric Music/Northern Songs/A. Schroeder/Ardmore & Beechwood	

DENMARK

(Courtesy Qmon, Copenhagen)
*Denotes local origin

This Week	Last Week	
1	1	I'VE GOT A LOVELY BUNCH OF COCOANUTS—The Southern Sons (Merk)
2	6	I WANT TO HOLD YOUR HAND—The Beatles (Parlophone)—Multitone
3	2	DOMINIQUE—The Singing Nun (Philips)—WH
4	9	JOHNNY LOVE ME—Sorie (Sonier)—Sonier Music
5	5	BEAUTIFUL DREAMER—John Leyton (HMV)—Nu publisher
6	10	BE MY BABY—The Ronettes (London)—Ellis (Cameo)
7	—	SECRET LOVE—Kathy Kirby (Decca)—WH
8	4	SHE LOVES YOU—The Beatles (Parlophone)—Multitone
9	—	LEVE LIVET (It's My Party)—Rita Storm-Lillibaba (Sonet, Karnavel)—Winckler
10	—	DU SKAL BARE TA' DET ROLIGT—*Grete Hoesning (HMV)—Imodico

FLEMISH BELGIUM

(Courtesy John Ben Magnelinc)
*Denotes local origin

This Week	Two Weeks Ago	
1	1	MARIA ELENA—Los Indios Tabajaras (RCA)
2	2	TOMBE LA NEIGE—*Adamo (Pathe)—Radio
3	3	IF I HAD A HAMMER—Trini Lopez (Reprise)—Edi. Tropicales
4	—	THIS LAND IS YOUR LAND—Trini Lopez (Reprise)—Edi. Tropicales
5	—	ALLEEN—John Leyton (Polydor)—Pame Parmut
6	7	TOM TOM—Richard Anthony (Columbia)—World
7	—	VOUS PARLEZ BIEN MONSIEUR—*Adamo (Pathe)—Ardmore and Beechwood
8	—	MARIA NO MAS—Cliff Richard (Columbia)—World
9	—	VERLIEF TIJ HART—*Will Tura (Palette)—World
10	8	DON'T TALK TO HIM—Cliff Richard (Columbia)—Belinda

FRANCE

This Week	Last Week	
1	3	SHE LOVES YOU—The Beatles (Odeon)
2	2	LA MAMMA—Charles Aznavour (Barclay)
3	1	TOUTE LA MUSIQUE—Les Machucambos (Decca)
4	5	SI JE CHANTE—Sylvie Vartan (RCA)
5	4	EXCUSE MOI PARTENAIRE—Johnny Hallyday (Philips)
6	7	ET POURTANT—Charles Aznavour (Barclay)
7	8	MA BICHE—Frank Alamo (Barclay)
8	9	TCHIN TCHIN—ROSE—Richard Anthony (Columbia)
9	6	SI J'AVAIS UN MARTEAU (If I Had a Hammer)—Claude Francois (Philips)
10	10	IF I HAD A HAMMER/AMERICA—Trini Lopez (Vogue)
11	11	LA MARIE JOCONDE—Alain Barriere (RCA)

HOLLAND

(Courtesy Platenniews, Amerdoorn)

This Week	Last Week	
1	1	I WANT TO HOLD YOUR HAND—The Beatles (Parlophone)—Bauart
2	2	POUR MOI LA VIE VA COMMENCER—Johnny Hallyday (Philips)—Intersong
3	3	MARIA NO MAS—Cliff Richard (Columbia)—Holland
4	4	NIMM DEINE WEISSE GITARRE—Gert Timmerman (Telefunken)—Bauart
5	5	THIS LAND IS YOUR LAND—Trini Lopez (Reprise)—Bauart
6	6	LODDY LO—Chubby Checker (Camco-Parkway)—Belinda Music
7	7	I'M LEAVING IT UP TO YOU—Dale & Grace (London)
8	8	ROZEN HEBBEN DOORNEN—Annie Palmen (Philips)—Joop Portengen
9	9	DOMINIQUE—Soeur Sourire (Philips)
10	10	SPIEGELBEELD—Willeke Alberti (Philips)—Altona

HONG KONG

This Week	Last Week	
1	—	DANCING ON THE MOON—The Fabulous Echoes (Diamond)
2	1	I WANT TO HOLD YOUR HAND—The Beatles (Parlophone)
3	3	I CAN'T STOP TALKING ABOUT YOU—Steve and Eydie (CBS)
4	8	FUN IN ACAPULCO—Elvis Presley (RCA Victor)
5	2	ONE SPECIAL GIRL—Bobby Rydell (Cameo)
6	6	SOME ENCHANTED EVENING—Pat Boone (Dot)
7	5	MARIA ELENA—Los Tabajaras (RCA Victor)
8	—	A FOOL NEVER LEARNS—Andy Williams (CBS)
9	9	GERONIMO—The Shadows (Columbia)
10	4	WONDERFUL SUMMER—Robin Ward (Dot)

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Week	Last Week	
1	5	DOVA LACRIMA SUL VISO—*Bobby Solo (Ricordi)
2	6	QUANDO QUANDO LA MIA RAGAZZA—*Gene Pitney (RCA)
3	12	ODIO VOLTA—*Paul Anka (RCA)
4	1	CHE MIMMORTA DEL MONDO/OATEMI UN MARTELLO—*Rita Pavone (RCA)
5	2	LA VENDEMMIA OELL'AMORE—Mina Laforet (Fantasi)
6	4	CIAO RAGAZZ2—*Adriano Celentano (Clan)
7	7	NON HO L'ETA' PER AMARTI—*Gigliola Cinquetti (CGD)
8	3	CITTA' VUOTA—*Mina (Ri. Fi)
9	11	PLEASE PLEASE ME—Beatles (Parlophone)
10	—	SABATO SERA—Gianni Filippini (MRC)
11	15	QUANDO VERRAI LA MIA RAGAZZA—*Little Tony (Durium)
12	9	MOTIVO D'AMORE—*Pino Donaggio (Columbia)
13	8	MES AMIS MES COPAINS—*Catherine Spaak (Ricordi)
14	14	UN BACIO PIU' BELLO—*Robertino (Carosello)
15	13	RIDI—*Mobile (RCA)

JAPAN

(Courtesy Utamaku, Tokyo)
*Denotes local origin

This Week	Last Week	
1	1	WASHINGTON SQUARE—The Village Stompers (Epic) —Toshiba
2	2	WAKARE NO IPPONSUGI—*Kazuko Yukiji (Toshiba) —JASRAC
3	3	SODO MITAYO—*Ueki Hiroshi (Toshiba) —JASRAC
4	4	I LET MY HEART IN SAN FRANCISCO—T. Bennett (Columbia)—Toshiba
5	5	SAVE THE LAST DANCE FOR ME—Drifters (Atlantic) (Toshiba)—Aberbach
6	6	LANA—The Velvets (London) —Fujitsu
7	8	BE MY BABY—The Ronettes (London)—Shinko
8	11	LOCK YOUR HEART AWAY—Hiroea Micko (Toshiba)
9	9	YUUHI NO OKA—Ishikawa Ichiro and Asaba Kyoko (Teichiku)—JASRAC
10	13	OHNNY BOY—Sam Taylor (MGM)

MEXICO

(Courtesy Amflamenica)
*Denotes local origin

This Week	Last Week	
1	1	DOMINIQUE—*Angelica Maria (Musart); *Hna. Angela (CBS); Los Dominic (Orfeon), Sonia Nun (Philips)—Formula
2	3	IF I HAD A HAMMER—Trini Lopez (Reprise)—Peermusic
3	2	MAGIA BLANCA (Devil Woman)—*Hnos. Carrion (CBS)—Grever
4	5	RECUERDOS DE IPACARAI—*Noli Sotelo (RCA)—Permata
5	6	QUIERO QUEOARME AOUI—Steve Lawrence-Eydie Gorme (CBS)—Melodia Music
6	—	ENTREGA TOTAL—*Javier Solis (CBS)—Mundo Musical
7	7	SOPRANO DE ORO—*Carlos Campos (Musart)—Brambola
8	4	MI AMIGO—*Los Sonisantos (CBS)—Mundo Musical
9	9	MAS—*Enrique Guzman (CBS)—Grever
10	10	TEQUILA CON LIMON—*Los Jaiotzers (Peerless)—Pending

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	
1	4	HIPPY HIPPY SHAKE—Swinging Blue Jeans (HMV) —Imodico
2	1	I WANT TO HOLD YOUR HAND—Beatles (Parlophone)—Edition Lyche
3	3	DOMINIQUE—Soeur Sourire (Philips)—Norsk Musikforlag
4	6	JEG GAR PA SKOLE—*Grethe Myrbe Myre (Tronde)—Egil Monn Iversen
5	3	GLAD ALL OVER—Dave Clark Five (Columbia)—Edition Musikforlag
6	5	SHE LOVES YOU—Beatles (Parlophone)—Edition Lyche
7	7	MARIA ELENA—Indios Tabajaras (RCA Victor)—Southern Music
8	8	DETROIT CITY—Bobby Bare (RCA Victor)—Southern Music
9	9	500 MILES AWAY FROM HOME—Bobby Bare (RCA Victor)—Ben Moe
10	—	I'M LEAVING IT UP TO YOU—Dale & Grace (London)—Gehrmann

PHILIPPINES

*Denotes local origin

This Week	Last Week	
1	2	CUANDO CALIENTE EL SOL—*Rafael Ortiz (Orfeon)—Marsco
2	3	IF I HAD A HAMMER—Peter, Paul & Mary (Warner Bros.)—Marsco
3	1	WHAT KIND OF FOOL AM I?—Andy Williams (Columbia)—Marsco
4	10	UNCHAINED MELODY—Ronnie Villar (Adaptation) (Mabuhay)—Marsco
5	8	FUN IN ACAPULCO—Elvis Presley (RCA)—Filipinas
6	4	LOVE YOUNG—Troy Donahue (Warner Bros.)—Marsco
7	9	GUADALAJARA—Elvis Presley (RCA)—Filipinas
8	7	DEAD MAN—G. Weston (Challenger)—Dyna Products
9	—	YOU ALONE—Jerry Vale (Columbia)—Marsco
10	—	I'M IN ROMANCE—*Ronnie Villar (Mabuhay)—Marsco

SWITZERLAND

This Week	Last Week	
1	1	ROTE LIPPEN—Cliff Richard
2	3	IF I HAD A HAMMER—Trini Lopez
3	2	VOM STRAOTPARK DIE LATERNEN—Gitte & Rex
4	4	WENN ICH EIN JUNGE WAR—Rita Pavone
5	5	MA BICHE—Frank Alamo
6	6	BOSSA NOVA BABY—Elvis Presley
7	7	ICH HAB' DAS GLUECK BEUEILT—Cassilis
8	8	SI JE CHANTE—Sylvie Vartan
9	9	DREI MUSKETIERE—Conny
10	10	BABBEL BOSSA NOVA—Will & Elsabeth

COUNTRY MUSIC CORNER

• Continued from page 40

Randy King is manager of the Sultan's Table, new Denver nitery which opened recently with **Carl Smith** as the feature. **Larry A. Moeller**, vice-president of Dennyvoller Talent, Inc., Nashville, who is booking the spot, was in Denver for the opening. The nitery will operate four nights a week with top country talent. Upcoming is **Billy Walker**, February 26-29.

K-BER-Radio, San Antonio, recently presented its first "Grand Ole Opry" show of the 1964 series, with a talent line-up comprising **Webb Pierce, Skeeter Davis, Grandpa Jones, Jimmy Dickens, Stonewall Jackson, Carl Smith** and **Slim Whitman**. Veteran promoter **A. V. Bamford**, who books and produces K-BER, reports the show pulled two full houses. K-BEL is the only full-time radio station featuring c.&w. music in the San Antonio metropolitan area.

Webb Pierce is slated to jet to Hollywood soon for a starring role in one of the weekly 90-minute TV shows. — **Tompall and the Glaser Brothers** and **Faron Young** are in the process of cutting a number of delayed radio interview shows slated to be ready for national sponsors in the early spring. — **Ernest Tubb** and **Hank Thompson Brasfiers** last week kicked off a tour that will take them through Oklahoma, Colorado and Nebraska. Starting up at El Paso, Tex., March 2. Bookings were arranged by the **Hal Smith** office, Nashville.

Willie Bryant Dies in L. A.

HOLLYWOOD—Willie Bryant, 57, former "Mayor of Harlem" and most recently a gospel disk jockey on KDAY here, died last week of a heart attack. Bryant had gained his reputation in New York radio and came west after WW II. He is his survived by a sister and daughter. Burial will be in New York Monday (17).

Bob Burton

• Continued from page 16

try music personalities. The chairman of the Museum Acquisition Committee is Paul Ackerman, music editor of this board. Jack DeWitt, of WSM, has been asked to assist in the acquisitions.

Judge Burton, long known as one of the industry's most ardent supporters of country music, has a long and distinguished record of service, both as an industry and civic leader.

He is chairman of the Copyright Committee of the American Patent Law Association and is a member of the Copyright Society of the U. S. A. He has been chairman of the Committee on Copyright Office Affairs of the American Bar Association and the Radio and Television Committee of the Federal Bar Association of New York, New Jersey and Connecticut, and has lectured on copyright at the Columbia and New York University law schools.

Judge Burton is a graduate of both the college and the law school of Columbia University.

• ALBUM REVIEWS

• Continued from page 41

BARTOK-DAVID: KONZERTE FUR VIOLA UND ORCHESTER
Pul Lukacs, Viola; Staedtlicher Konzert-Orchester (Ferenczik). Deutsche Grammophon SLPM 138 874 (S)

TCHAIKOVSKY: SYMPHONY NO. 5 IN E MINOR, OPUS 64
Vienna Philharmonic Orchestra (Mauti). London CM 9376 (M); CS 6376 (S)

LISZT: CONCERTOS NOS. 1 & 2
Leonard Pennario/London Symphony Orchestra (Lalhowitz). RCA Victor LM 2698 (M); LSC 2698 (S)

FRANK MARTIN
Dietrich Fischer-Dieskau; Berliner Philharmoniker (Martin). Deutsche Grammophon SLPM 138 871 (S)

COUNTRY

COUNTRY HIT PARADE
Goldie Hill. Decca DL 4492 (M); DL 74492 (S)

SLIPPIN' AROUND WITH FLOYD TILLMAN
Sims 115 (M)

RED SOVINE
Decca DL 4445 (M); DL 74445 (S)

MARTHA CARSON
Sims 109 (M)

GOLDEN GOSPEL FAVORITES
Billy Grammer. Decca DL 4460 (M); DL 74460 (S)

ERNEST TUBB PRESENTS THE TEXAS TROUBADOURS
Decca DL 4459 (M); DL 74459 (S)

JAZZ

JIM HALL
Pacific Jazz 79 (M)

FLUTE FEVER
Jeremy Steig Quartet. Columbia CL 2136 (M); CS 8936 (S)

RHYTHM & BLUES

GOT TO MOVE YOUR BABY
Lightnin' Hopkins. Prestige/Bluesville BV 1081

CREEPIN' BLUES
Alec Seward. Prestige/Bluesville BV 1076

IRISH

THE KERRY DANCES
Jackie Roche & His Irish Dance Band. Avoca 33-AV-146

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THREE-STAR ALBUMS
The three-star rating indicates moderate sales potential within each record's music category.

POPULAR

TEENAGE HOUSE PARTY
Sandy Nelson. Imperial LP 9215 (M)

REMEMBER THEIR
Betty Camden/Richard Lewine. Ava A 36 (M); AS 36 (S)

TUFF SAXES AND TWANDY GUITARS
Larry Wilcox & His Dyk. Columbia CL 2147 (M); CS 8947 (S)

COUNTRY & WESTERN

FOLK SONGS WE LOVE
Bobbie & Smokey Coats. Sims 111 (M)

JAZZ

WAY WAY OUT
Ken McIntyre. United Artists UAL 3336 (M); UAS 6336 (S)

THE DYNAMIC SOUND PATTERNS OF THE EDD LEVITT ORK
Riverside 471 (M)

RHYTHM & BLUES

SATURDAY BLUES
Shirley Griffith. Prestige/Bluesville BV 1087

INDIANA AVE. BLUES
Hal Singer & Shirley Griffith. Prestige/Bluesville BV 1077

STUDIO BLUES
Big Joe Williams. Prestige/Bluesville BV 1080

COMEDY

I DREAMED I WAS A . . .
Al LeGuire. Peninsula P-6 (M)

LORD BUCKLEY IN CONCERT
World-Pacific 1815 (M)

AUTRY INMAN AT THE FRONTIER CLUB
Sims 107 (M)

INTERNATIONAL

MUSICAL MEMORIES OF JAPAN
Tokyo Symphonietta. London INT EW 9014 (S)

Sinatra May Buy Irish Film Studio

DUBLIN—Ardmore Studios, Bray, situated 12 miles from Dublin, which has a debt of over $600,000 and is already in the hands of the receivers, may be saved by Frank Sinatra. Unconfirmed reports indicate that he will arrive here shortly with Sammy Davis, Peter Lawford and Dean Martin to begin work on "The Major and the Private."

Urge Composers Enter Monaco Music Contest

MONTE CARLO — Prizes totaling $9,000 will be awarded in Fifth Musical Composition Contest sponsored by Prince Rainier III of Monaco for opera and ballet, symphonic work and chamber music.

A top prize of $6,000 is being offered for opera or ballet which runs three hours or less, including intermissions, while $2,000 will be awarded for a 30-minute orchestra piece to be done with or without soloists, but excluding use of choruses. The chamber music composition, limited to a 30-minute maximum may also have vocal participation and is eligible for $1,000.

Final date for entries is April 1. Details will be furnished by Secretary General of Musical Composition Award, Service des Archives, Palais Princier, Monaco. Last year's entries numbered 319 and came from 38 countries. Winners were from Japan, U. S., Great Britain, Canada and Poland.

MAKE PROGRESS IN PHILLY

PHILADELPHIA — While there are a number of Negro-owned record stores throughout the area, and there have been a number of Negro-financed recording companies setting up shop here, what is believed to be the first independent record distributing company has been established by a group of Negro businessmen.

Locating along record and music machine industry now at 1211 North Broad Street, formal opening was held this week for the newly formed Progress Record Distributing Company. The new firm, staffed by many longtime members of the record industry, will do record promotion and publicity in addition to record sales and merchandising. Setting up the new shop are Frank Miller, George Mosby, Morris Theorgood and Archie Miller.

McKuen on Capitol

HOLLYWOOD — Rod McKuen, composer-vocalist, has joined Capitol as an artist and will cut an LP entirely of his own compositions for a March release. Label claims McKuen has penned over 300 tunes, with 70 being recorded by various artists last month.

Belafonte to Colleges

NEW YORK — Harry Belafonte will launch his first tour of universities in the U. S. in almost 10 years this fall. The tour, now scheduled to include over 30 campuses, is expected to take approximately two months.

Decca Schedules 'Becket' Sound Track

NEW YORK — Decca Records has scheduled for early March release the sound-track album from the Hal Wallis production "Beckett," with a score composed by Lawrence Rosenthal.

An extensive promotion effort is being mapped jointly by Decca and Paramount Picture sales coinciding with the World Premiere of the picture set for March 11 at New York's Loew's State Theater.

World Leases 'Johnny'

HOLLYWOOD—World Pacific has leased the master of "Johnny Let Me Go," featuring 13-year-old vocalist Jessie Paul, from Pan-Or Productions. Lark is a student at Van Nuys Junior High School and her father is famed jazz drummer Irv Kluger.

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MUSIC AS WRITTEN

● Continued from page 39

weeks the LP sold 9,000 copies. In Norway Philips will probably issue The **Quivers** dance is out again on the platter market in Norway, this time with "Barndomshjemmet" on Triola.

Same label issued the EP from the new Norwegian film "Operasjon sjoesprut," featuring the singing of **Wenche Myhre, Arve Opsahl, Per Asplin, Arne Bendiksen.** On Nor-Disc Ivar Medaas sings the "Ballad on the Last Cigarette."

A newcomer to the Norwegian VG-charts that has not come there through the plugging on Radio Luxembourg's Top 20, is London, issue "I'm Leaving It Up To You" as sung by **Dale and Grace.** Songsters **Karin Krogh** has her recording debut on Philips singing "Sann lager mann pop-plate" a local version of the **Brook Benton** hit of some time ago "Hit Record."

ESPEN ERIKSSEN

AUCKLAND, N. Z.

The new **Beatles** LP "With the Beatles" is not going as fast over the counters as the dealers thought it would. They reason that HMV, the makers, have cut costs with the covers. Instead of a colored cover this one is in stark black-and-white and not as catchy with the kids as the previous LP. . . . Rumors are strong that **Trini Lopez** will make it this way for **Harry Miller** this year.

FRED GEBBIE

TOKYO

Nippon Columbia is issuing Supraphone label in April. The pressing right of the Czechoslovakian Supraphon was recently switched from Victor to Columbia. . . . **Glenn Miller** band with **Ray McKinley** is now playing in key cities. . . . **Pat Boone** is booked to sing at Kosei Nenkin Hall, Tokyo, March 15.

Hank Snow and **Rainbow Ranch Boys** visited February 16 under the sponsorship of Nippon Victor Concert Management Office.

Frankie Laine is coming to Japan under the sponsorship of Kyodo Kikaku Enterprizes and is slated to perform at Sankei Hall April 1. **J. FUKUNISHI**

THE HAGUE

The successful British pop singers the **Beatles** will not come to Holland in May, but June 6 or 7. Their impresario is **D. van Gelder.** . . . For the national finale of the Eurovision Songcontest, 1964, the judges have chosen three songs: "Vliegende Hollander," "Weer Zingt De Wind" and "Jij Bent Mijn Leven." These songs will be sung by **Annie Grosish** at the national finale February 24.

Dutch teen-age singer **Peter Koelewijn** recorded on the Decca label the **Beatles'** song, "I Want to Hold Your Hand," in Dutch under the title "Geloof Maar Dat Ik Ren." **Conny Froboesa'** song "Drei Musketiere" (published by Basart-Novaton) was recorded in the Dutch language by the duo, the **Selveras,** on Artone label and also by the **Marlons** on Fontana. Basart-Novaton also acquired the rights of the latest **Connie Francis** hit, "Nino," for the Benelux countries. . . . Again on other **Francoise Hardy** songs are with Basart, "J'Aurais Voulu," the song of which **Jenny Arean** sang. A Philips recording of the Dutch version "Ik Wil 't Niet Weten" and "Le Sais-Tu." The young Dutch talent **Johnny Lion** recorded his first Philips LP.

SKIP VOOGD

DUBLIN

Louis Solomon Jr., formerly with Solomon and Peres of Belfast and Dublin, will take up a new post in the British disk industry. . . . Pye moved 1,000 copies of **Butch Moore and the Capitol Showbands'** first Piccadilly single, "Foolin' Time," within a few hours of its issue. . . . Irish Recorded Factors, Ltd., issued **Dominic Behan's** Topic EP, "Peelers and Prisoners," to tie-in with his appearances in the Hootenanny show at Dublin's Gate Theater. . . . The Mercury Press, Cork, will market a spoken word album by playright **John B. Keane.** . . . **Michael O'Duffy** cut Keane's "Many Young Men of Twenty" for possible inclusion in an EP

KEN STEWART

MUNICH

Music publisher-composers **Heino Gaze** and **Sabine Sonne** discovered **Peggy Peters,** 16. Her first record is "Keine Schule Mehr" vs. "Ewig Und Immer" on Ariola. . . . "Little Eeefin Annie" by **Bob Moore** on London is doing well. So there are more versions on the market now: In German by **Ted Hobbs** on Polydor; in French by **Henri Salvador,** and an Italian version by **Adriano Celentano.** A best selling LP album on the German market is "French Tunions From Old France," sung by **Helen Vita** on Vogue.

JIMMY JUNGERMANN

HONG KONG

Pat Boone's name will shortly be added to the list of top-line American artists who have performed in Hong Kong. The popular singer, whose records have always sold well here, is to give two concerts at the City Hall on March 26, and from present indications, he seems assured of two full houses.

CARL MYATT

MADRID

Beatlemania has reached Spain via the deejay show "Discomania." Some songsters have already been seen wearing Beatles jackets as reported from Barcelona. Furthermore, Odeon, the EMI company here, already released two EP's and has two more for immediate release. **Dick Rising,** recently appointed Capitol's manager for European affairs, paid his first visit to Spain, Rising, based in Frankfurt, Germany, flew into Barcelona for discussions with EMI affiliates there (Gramofono-Odeon), the company that presses and distributes Capitol in Spain. . . . **Mina,** the Italian star, left Italdisc and goes to Ri Fi which means that Spanish

Japanese Developing Yen For Yank Folknick Artists

HOLLYWOOD — The popularity of folk music, already established in the U. S., is just beginning to gain attention in Japan, reveals Jimmy Rogers, recently returned from his first concert tour there.

"Japanese audiences are now becoming acclimated to folk music," Rogers says. "They don't completely understand it yet, but they're great audiences for folk artists." Rogers noted that he used an interpreter during his two-hour concerts, usually having the translation precede the song with the interpreter even trying for the same inflections used by Rogers when he sings. The Dot artist noted that the young people understand English more readily than their elders.

Rogers explained that the Japanese, who have become very Western in the musical tastes since the American occupation, know about Harry Belafonte, Peter, Paul and Mary, and the Kingston Trio. But, he says, these folk artists aren't as well known as Frank Sinatra or Patti Page, or other top American pop artists.

Consequently, he had to interject pop tunes of standard caliber in his program to offer the Japanese something they could easily identify rather than just singing all folk material.

Japan was the last stop on his five-week tour which started with playing military installations in Manila, Formosa, Hong Kong and Okinawa.

Rogers is currently preparing a two-hour concert to play American colleges and will venture into the East for the first time. His vocal backing for the past two years, the Fairmont Singers, have entered the military, so Rogers is prepping his act with a new group and plans being on the road from April until July.

Partnership Play Offer

HOLLYWOOD—Sammy Davis Jr. will star in a new musical version of Clifford Odets' "Golden Boy," according to registration statement of producers at SEC. Producers request SEC approval of $465,000 offering in limited partnership interests, at about $9,300 per unit. "Golden Boy" is at present the tentative title of the new musical, which claims clearance from Jefferson Pictures, Odets' film employer.

Charles Strouse will be the composer, Lee Adams the lyricist, and Peter Coe will direct. Prospectus says Davis has agreed to furnish services of Sammy Davis Jr. as star of the show.

Jacobs From UA To District Sales

NEW YORK—Jay Jacobs resigned his post as director of sales merchandising with United Artists Records February 15 to move to District Sales, Inc. Jacobs will become vice-president and general manager of the firm which is a division of the Schwartz Brothers, Washington, distributing firm. In his new position, Jacobs will work with Ed Tauber in broadening the scope of the growing Schwartz Brothers rack division. Jacobs was with UA two years, prior to that he was Eastern sales manager for Dot Records.

Belter label won a big name for its catalog.

RAUL MATAS

ROME

Paul Anka received a gold record from RCA Italiana in recognition of his selling one million disks on the Italian language. . . . Proceeding on the theory that something different would get attention, Voce del Padrone launched a new fourdisk "Beethoven" album performed by **Herbert Von Karajan, Wilhelm Furtwangler, Walter Gieseking, David Oistrakh** and **Andre Huyboens** to offer a totally different note amid all of the light music.

SAMUEL STEINMAN

Jim Becomes Monsour Aragon

HOLLYWOOD — Jim Monsour, manager of Dick Dale and the Deltones, reports he has purchased the Aragon Ballroom in Pacific Ocean Park for Dale's "home base." Monsour said he will open the ballroom March 6 to attract the teenage business which catapulted the guitarist to stardom last summer.

The Aragon has long been one of the nation's top dance band ballrooms and had been Lawrence Welk's home before he moved to his present base at the Hollywood Paladium. During the 1940's the Aragon presented many of the top jazz bands. Monsour said he planned pasting news of Dale's new home on 360 billboards around town as part of his promotional campaign

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WITH THE COUNTRY JOCKEYS

• Continued from page 14

receiving c.&w. material," writes **Uncle John Brunell**, who whirls the country stuff at WVTR, White River, Vt. "I can use new ones, old ones, singles, albums, any speed, any condition, anything. The c.&w. library is growing but I still need coverage from many sources that aren't covering me now." . . . **Dick Damron** infos from Bentley, Alta., that copies of his new RCA Victor release, "Hello, Heartaches" b.w. "Pretty Moon," may be obtained by writing to him at Box 194, Bentley.

Harlan (Cowboy) Blair, c.&w. P.D. at KORA, Bryan, Tex., now operating on a 1,000 watts, up from 250, puts in a plea for country records. "No got 'em, no play 'em," is the way the Cowboy puts it. **Blair** also has available to brother jocks his new release, "For a Life Time." Write them in care of the station. . . . "We program two hours of country each morning, the only c.&w. show in the Columbia Basin, and are finding it difficult in obtaining new releases," typewrites **Calvin Grace**, program director at KWIQ Radio, Moses Lake, Wash. "We would like to keep current in the c.&w. field, but we receive only three or four records a month."

Another to put in a bid for better record service is **Jim Neal**, of WIEL Radio, Elizabethtown, Ky. The station presently airs 20 hours of country music weekly, Jim says, with a chance of more time to be added soon. Neal invites country deejays and artists passing through the area to drop in for a chat. . . . **Little Richie Johnson**, Box 3, Belen, N. M., invites country jocks to write him for samples of **Merle Kilgore's** "Johnny Zero" and **Claude King's** "That's What Makes the World Go Around." Johnson also has available latest singles by **Faron Young, Warner Mack, Carlton Rose, Roy Drusky, George Hamilton IV, Margie Singleton** and **Tom Tall**.

Mike Hight, veteran c.&w. jockey and now vice-president of stations WIZS, Henderson; WRMT, Rocky Mount, and WPXY, Greenville, all in North Carolina, scored points recently when he signed a recording pact with **Tom O'Neil's** Petal Records and placed two of his original tunes with Dunrovyn Music. His Petal platter, coupling "Can I Have My Heart Back Now" and "Time for Chips to Fall," is set for immediate release. Deejay copies are available by writing to **Tom O'Neil**, P. O. Drawer, Southern Pines, N. C. . . . Country deejay staff at KPCN, Dallas, now comprises **Horace Logan, Al Turner, Mack Curtis, Lee Brown** and **Joe Poovey**. Recent guest stars on the station included **Webb Pierce, Hank William Jr., Joyce Smith, Audrey Williams, Howard Crocket** and **Gene Hensley**.

Manning the turntables at WFMX, Statesville, North Carolina's only full-time c.&w. and gospel station, are **Fred Covington, Bashful Bob Seagle, Little Don Coffey, Larry Pharr, Houston (Hoss) Peters** and **Bill Gaither**. WFMX airs c.&w. and gospel 17½ hours a day, Monday through Saturday, and can always use programming material from the artists and diskeries, especially gospel platters. They also invite artists to shoot in station-break tapes. . . . Deejay copies of **James Kent's** new release on the Dee-Jay label, "Round-Hole Guitar" and "You Gotta Crawl Before You Walk," may be obtained by writing to Dee-Jay Records, 15½ S. Walker, Oklahoma City. Both sides were written by **Kent Harrison**, who also penned "Workin' Man." **Bobby Barnett's** new release on Sims.

For a copy of **Jerry Smith's** new release on the Rosie label, "Easy Rocking Chair" b.w. "Little Ah Sid," direct a request on your station letterhead to Madison Distributing, 503 West 74th Street, Minneapolis. . . . "I've got a flock of new releases for deejays who'll holler in on their station letterhead," writes **Slick Norris**, P.O. Box 653, Highlands, Tex. Among the new ones Slick holds are **Webb Pierce's** "Waiting a Lifetime," **Jone Stearns** and **Gene Martin's** "Things in Common" and **Johnny Bond's** "Have You Seen My Baby" b.w. "What Have You Done for Me Lately." He also still has copies of **Frankie Miller's** "A Little South of Memphis," **Don and Alice's** "The End," **Billy Walker's** "The Morning Paper," **Warren Smith's** "That's Why I Sing in a Honky Tonk" b.w. "Big City Ways," **Johnny and Jonie's** "Who's Been Cheatin' Who" b.w. "Trouble in My Arms" and **Glenn Barber's** "How Can I Forget You."

Jack Reno, his Army tour completed, has accepted a deejay post with WHOW, 5,000-watt all-country station at Clinton, Ill., effective March 1. . . . **Joe Morrall** is now spinning the country sound six hours a day, seven days a week, on CKRM, 10,000-watt daytime station at Regina, Sask. His is one of the few seven-day-a-week country platter shows in Saskatchewan. Morrall emseed the live country show which was presented in Regina February 15, featuring **Leroy Van Dyke, Dave Dudley, George Hamilton IV**, the **Carter Family, David Houston, Tom and Jerry, Country Johnny Mathis, Tillman Franks** and the **Cedar Grove Three**. . . . "Our record library is very small and we are in the proces of trying to build it up," writes **Gene Beaulieu** of Station WCSB, Boston. "Any help or helpful information would be greeted with cheers from those on the WCSB staff."

NEW YORK—Independent Transcribed Service, Inc., New York, producer of the transcribed radio series, "Good Living," and "Welcome Mat," television interview films, has changed its name to Orr Production Services, Inc.

THE LEADER IN THE OLDIES FIELD

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7 Central Park West, N.Y.C.

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SENSATIONAL SMASH HIT!!!

Billboard SPOTLIGHT PICK

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Prestige 7286 (M)

Recorded live before an enthusiastic audience, McDuff's organization will delight the pop as well as the jazz lover. The artist has achieved increasing popularity over the years with several best selling albums to his credit. Herein he runs the gamut from soulful blues to rollin' swing. "Grease Monkey" is distinctively commercial enough to be a pop single.

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OKM 12106/OKS 14106

THE BEST OF
MAJOR LANCE

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VOX JOX

• Continued from page 12

of WDXN (Clarksville, Tenn.) is planning a "Twin Record Survey"—both pop and c.&w. tunes to be listed. A show tied-in with the lists is also in the works. However, there's a hitch, Bob doesn't receive enough records to get the thing really rolling.

Chuck Clemes of KMEN (San Bernardino) recently conducted a contest to look for the school teacher that most closely resembled "Abigail Beecher." The students of the area sent in more than 20,000 votes, according to **Bill Watson**, KMEN, p.d.

Most embarrassing moments: KNUZ (Houston) deejay **Paul Berlin**, who has been in radio 20 years and is probably the highest paid deejay in that area, went to take the new engineer's license test now required of all combo men by the FCC. He flunked it.

THE LEADER IN THE OLDIES FIELD

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BOBBY BLAND'S SMASH

90,000 SOLD IN THE FIRST WEEK

"There Ain't Nothing You Can Do"

DUKE 373

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HOUSTON, TEXAS
OR 3-2411

DORIS TROY

"PLEASE LITTLE ANGEL"

Atlantic 2222

ATLANTIC RECORDS
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when answering ads . . .
Say You Saw It in Billboard

Banners, games, paintings, apparel and sculpture were among the thousands of entries submitted by listeners during "The WINS Year End Clearance," a unique contest without rules aimed at relieving the station of its "old" 1963 prizes. Listeners were called upon to do whatever they deemed necessary to qualify for one of several hundred prizes ranging from Caribbean cruises to electric toothbrushes. One winner monitored the station for 15 consecutive hours and sent in a list of all the music played on the station during that period.

SEGUE

Mort Crowley, former air personality with KHJ (Hollywood) and WKNR (Detroit) enters the field of promotion consultant with WTRX (Flint) as his first assignment. . . . **Bill Roberts**, record promo man with Pittsburgh's Fenway Record Distributing, named KDKA record librarian succeeding **Gil Haag**, who leaves to fill his military obligation.

VIP APPOINTMENTS: Bob Robbins, WFEC (Harrisburg) program director, joins WMAX (Grand Rapids) in similar capacity. . . . **Lt. Otto (Mark James)**, KJR (Seattle) staffer, named program director of KLUB (Salt Lake City). . . . **T. Doug Youngblood**, secretary-treasurer of South Carolina Broadcasters Association since 1951 and general manager of WFIG (Sumter), resigns posts to join field staff of SESAC Inc., music licensing organization, New York. . . . **Edward Giller**, program manager of WNBF AM-FM (Binghamton), promoted to program director, replacing **Thomas Whalen**, who has resigned to join staff of WAVY (Norfolk).

NEWSMAKERS: Jim West-over, KDKA newscaster, will join the WEEI (CBS Boston) radio news department March 1 as featured newsman and host of a new evening discussion program. . . . Veteran network news correspondent, **Bill Shadel**, joins the staff of KOMO-TV (Seattle) as analyst and reporter. He will continue his new post as University of Washington School of Communications professor. . . . **Bill Jennings** upped to KQV (Pittsburgh) radio news director, replacing **Alan Boal** who has been moved to ABC news. . . . **Don Grider**, former WIRE (Indianapolis) news director, appointed news director for WNDY, Indianapolis' new 5,000 watt facility due to hit the air in March. . . . **Hugh T. (Sam) Hall Jr.**, WTRC and WSJV-TV (Elkart) news director, named daytime news editor WOWO (Ft. Wayne) succeeding **Bud Stone**, who has been elevated to news director. . . . **William E. Rees**, WAVI (Dayton) air personality, joins WOWO (Ft. Wayne) as night news editor, replacing **Dan Blackburn** who has joined news department of WBBM (CBS Chicago). . . . **Larry Kane**, WIL afternoon news editor, rejoins WUN (Miami) as news director.

Public Service at WLIB 'Daily Effort'—Novik

HARRY NOVIK

NEW YORK — At WLIB, New York City's full-time Negro oriented radio station, public service is an integral part of daily programming. The station's latest public affairs project evolved out of several unrelated events: the forthcoming World's Fair, and the New Jersey State Tercentenary celebration taking place this year.

To Harry Novik, WLIB's general manager, the combination of events represented an opportunity for service. "Why not," reasoned Novik, "find a way to outline the Negro's contribution to New Jersey during these same 300 years?"

With the aid of Alpha Kappa Alpha, a Negro sorority of professional and career women and WLIB's staff and facilities, a series of half-hour programs, "Negroes of New Jersey" evolved. Sorority members began an intensive search through tons of old records housed in musty state, local, and church archives.

It was this thoroughness for material proving the Negro's contribution to our nation's growth that led to the second phase of the project. Educators and civil rights leaders had always been aware that school texts lacked mention of the Negro's role in establishing the American Heritage. Until recently, publishers with national distribution were negligent in uncovering documentary evidence and printing it. Now, however, because of WLIB-AKA research, much material has been compiled and catagorized, and is being made available to all takers.

Under Novik's direction a series of WLIB editorials were broadcast urging the benefit for a greater inclusion of the Negro contributions in textbooks of the future. Along with the drive by offering their services to help develop the project, Harrison A. Williams Jr., United States Senator from New Jersey, was so impressed with the WLIB-AKA group that he voiced his personal praise on the floor of Congress and his remarks became part of the Congressional Record.

Recently the station began the third part of its project. Letters were mailed to foundations all over the nation asking for support in order to reprint many of the valuable texts uncovered by the WLIB-AKA research staff.

"Effective public affairs programming does not necessarily require the outlay of large sums of money," observed Novik, "the investment a station must make, however, is in creativity, imagination, and above all, effort."

WWSW Salutes Ray Schneider

PITTSBURGH—Ray Schneider Day was observed here last week by Station WWSW, honoring the veteran deejay, chief announcer and news editor on his 30th year with the station.

Unofficially, Schneider, dean of the Pittsburgh radio announcers, went on the air in 1932 as an unpaid fill-in voice when WWSW's studios were located in the Hotel Schenley, now a University of Pittsburgh dormitory. The station is now in the Hotel Sherwyn in downtown Pittsburgh.

The highlight of his career was in 1956 when 57 of his weekly 58 newscasts were sponsored. His staff associates have included Bill ("Price Is Right") Cullen, Walt Framer, Al Helfer, Rosey Rosswell, Bob Prince, Ollie O'Toole and sports editor Joe Tucker, who joined WWSW in 1936.

Triangle Series

• Continued from page 12

Day; June 27, Helen Keller's birthday; July 4, Independence Day; October 23, National Bible Week; November 24, Thanksgiving Day; and December 17, Anniversary of Man's First Flight, just to name a few.

The "Anniversaries" package will be offered for sale to broadcasting stations, by Triangle Program Sales, New York, with the starting date at any time of the year.

Who's 'Alleycrock'?

• Continued from page 12

lance actor so far from Broadway.

"In Cleveland," says Deming, "the limited opportunities make this even more of a feast or famine business than in New York. Most of the work here is radio or TV with some writing and production of commercials." It's been years since he's had time for stage work.

Lawson is known to many broadcasters as the former program director of WTAM radio (now known as KYW since Group W purchased it from NBC), and later as KYW's executive producer before moving to the other side of the house. Today, he, Sheldon, the show's star, and producers, Don Rumbaugh and Roger Allen, run the children's show together in daily story conferences.

Because nobody wants to call attention to the fact the "Voracious," "Tarkington Whom," and "Freddy" have to have a little vocal help, Lawson Deming is, perhaps, the most unknown man at KYW-TV. Excepting covered by heavy makeup, the picture is the first in almost five years, showing Lawson Deming appearing as Lawson Deming (the one wearing the head set, I think).

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"FOOTBALL SEASON'S OVER"
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HITSVILLE STRIKES AGAIN!

POP SPOTLIGHT

THE SUPREMES

RUN, RUN, RUN

(Jobete, BMI) (2:15)—Motown 1054

A strong follow up side to "The Love-Light Starr Shining Through His Eyes," currently riding high. Offering has a tough beat in a middle up groove that's great for dancing. Flip is "I'm Giving You Your Freedom" (Jobete, BMI) (2:27).

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ABP ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

Andre Previn Has Emerged as A Leading Conductor-Composer

By ELIOT TIEGEL

HOLLYWOOD—Andre Previn in classical music's answer to the phenomenon known as the Beatles. In five cities since January 5, Previn has drawn record-shattering audiences to his classical performances and has been surrounded by hordes of adoring fans, ranging from youngsters to hard core serious music aficionados.

In Houston, January 24, Previn drew 12,050 persons to watch him conduct and perform with the Houston Symphony. An orchestra spokesman claims the audience set an American indoor classical concert record. When Previn appeared with the Dallas Symphony February 11, over 10,000 people turned out to hear the 34-year-old artist.

In St. Louis for four days last week (13-16) Previn's concerts were all sold out, with the Monsanto Chemical Company buying out the Sunday (16) performance.

Previn has been on the conducting road since January 5, when he performed with the Minneapolis Symphony and drew over 6,000 persons to the tight Northrop Memorial Auditorium.

While Previn's salary figures remain private, his two appearances in Texas were expressly to assist the Houston and Dallas Symphonies.

During conducting-performing appearances, Previn's repertoire includes works by Tchaikovsky, Debussy, Prokofiev, Bernstein, Copeland and Mendelssohn. The pop and musical styles is designed to appeal to a broad audience, although Previn has been playing Mendelssohn's Piano Concerto No. 1 in G minor at most of his concerts.

During the past three seasons, Previn's importance as a classical conductor-performer has steadily grown. For the past several months he has been working on the score for the film "My Fair Lady" which kept him bound to Hollywood. But with the film completed, Andre was able to pursue his in-person appearances.

Previn is currently home in Los Angeles where his next appearance will be at the UCLA Beethoven Festival in March. He is set for concerts in Denver, March 18-19; Seattle, April 10-11 and the Ravinia Festival in Illinois July 2-4. Two additional dates this summer will be with the New York Philharmonic and at the Hollywood Bowl. There are already 16 concerts set for Previn in 1965.

According to Donald Wilford, of Columbia Artists Management, which handles his classical bookings, Previn's unique success, while developing quietly, is a result of his movie, television and pop music backgrounds. "Previn is strong box office," Wilford stated, "because people know of his other works and can associate with him. He's one of those rare artists whose background is so diverse but who is fully accepted by the longhairs." Previn has the same appeal as Leonard Bernstein, Wilford believes.

Beethoven Piano Festival From Hands of Artur Schnabel

By JOHN HAYS

NEW YORK — Prominently displayed in record shops these days are the Artur Schnabel pressings of the Beethoven piano pieces. Word from Angel Records is that the records are doing fine business across the country; and no wonder. They represent one of the most imposing recording tour de forces of our times: a Gargantuan undertaking by any man's measure. In his new book, "The Great Pianists," Harold Schonberg titles a chapter on Schnabel, "The Man Who Invented Beethoven," and one is almost persuaded of this when faced with the monumental legacy which has been preserved for us of this great pianist's recordings and which Angel Records has been reissuing of late in the Great Recordings of the Century Series.

ARTUR SCHNABEL: CIRCA 1908

Angel Pressings

Last fall Angel came out with a new pressing of 13 LP's comprising the complete Beethoven piano sonatas (GRM-4005, retailing at $77.98). Originally recorded between the years 1933 and 1935, these recordings have been out of print for some time and collectors are grateful to Angel's debt for making them available again.

In addition to the sonatas there are the five Beethoven piano concerti stretching over a recording period from 1932 to 1947 and involving several rerecordings. In the years between 1932-1935 Schnabel recorded all five of the concerti with Malcolm Sargent conducting the London Philharmonic and the London Symphony. A recut of the fourth and Fifth with Frederick Stock and the Chicago Symphony Orchestra occurred in 1942, and again, in 1946-1947, he began a complete re-recording of the five under the direction of Issay Dobrowen and Alceo Galliere. By the time of his death in 1951 Schnabel had completed the Second, Fourth and the Fifth concerti; he had not begun the First, and the Third was awaiting correction. The current Angel releases represent the four 1946-1947 recordings along with the 1932 recording of the First. The five have been available only as a complete package. Beginning this year they are to be released individually. One and Two were reviewed in the January 18 issue of Billboard; Three and Four will be reviewed in the March 7 issue and the Fifth is expected shortly.

Schnabel Repertory

Schnabel was often criticized for the limitations of his repertory, though, in fact, during his early years he played quite an extensive program. A clue to his later intransigence might be found in his statement concerning his interest in playing only great music, music which he considered to be better than it could be performed. The present recordings are the result of the affection, the artistry, the intelligence and most of all the exceptional dedication of a great artist for a great composer.

Many pianists before and many pianists since have played the entire 32-sonata cycle, but no one else, to my knowledge, has put them on disks. One doubts that it will be done again soon.

Recorded Heritage

A lack of appreciation of the merits of recordings had kept Schnabel from venturing into that media prior to the Beethoven undertaking, but the prospect of such an endeavor soon persuaded him to a project that was to involve a significant part of his life.

The sonatas and concerti are not our only heritage from the Schnabel-Beethoven recordings, but, except for the Eroica Variations, the others remain out of print. One can only look forward to a speedy reissue of the set. To Angel Records a debt of gratitude for a heritage preserved—from the past, for the present and for the future.

News & Reviews

News: Ah! Sutherland

NEW YORK — Concurrent with the release on London Records of the Bellini opera "I Puritani," starring Joan Sutherland (reviewed in this issue), was a full-scale production of the opera in Boston last week. Miss Sutherland's debut performance in that city received rave reviews from both local and visiting critics.

Sung in concert version at Carnegie Hall last year, it has not received a New York production since 1918. Considered by some to be Bellini's masterwork—and by others to be merely old-fashioned—its absence from the opera repertory is due to the dearth of sopranos capable of meeting its demands.

Miss Sutherland returned to New York to sing yet another rarely performed work, a concert version of Rossini's "Semiramide," presented by the American Opera Society at Carnegie Hall on February 18 and 20, she again had the critics unanimously shouting her praises. Not seen in New York since 1895, "Semiramide" has been said to be virtually uncastable. Not only are the demands made upon the soprano but the mezzo, tenor and bass roles are laden with difficulties.

News: Jan Peerce

Jan Peerce, Metropolitan Opera tenor, has been booked by operas, festivals and concert organizations in seven European countries for September and October. In addition four TV appearances are scheduled in West Germany, Austria and Norway and there is a possibility of several recording dates. One might be a new recording of "Fidelio" with Peerce singing the role of

(Continued on page 53)

February Shows New Swing To Baroque

NEW YORK — A swing toward baroque music seems to be taking shape. Last month saw numerous releases in this area, and others are expected (see Elektra story on this page). Trend or not, February should prove a rewarding month for baroque enthusiasts. Following is brief review of major releases from both Decca and Westminster:

HANDEL: Israel in Egypt. Soloists: Addison, Kopleff, McCollum, Natale, Fuller; Musica Aeterna Orchestra and Chorus. (Waldman) Decca (S) DXSA 7178

This splendid oratorio has been beautifully re-created by the Musica Aeterna Orchestra and Chorus and by every member involved in its production. In opposition to tradition Hamdel placed the emphasis of this "peoples opera" on the chorus. There are four recitatives, four arias and three duets; but the choral pieces number 28, 18 of which are set for eight voices. The popular da capo aria has been eliminated. Thus the chorus becomes the stellar attraction of any performance of the "Israel" and the Aeterna Chorus acquits itself commendably. At times there may be a certain lack of lyric definition, but this is minor compared to the overall choral balance and vocal beauty. The soloists all are first-rate as is the Aeterna Orchestra.

Mention must be made of the packaging of this set. Handsomely boxed, it includes a booklet giving not only text and biographical material, but also, a comprehensive piece of "The Evolution of the Oratorio." Box cover and booklet are both beautifully illustrated.

HANDEL: The Organ Concertos, Vol. I, II, III and IV. Organ: Alain Roussel; Conductor: Beckensteiner; Orchestra de Chambre (Paillard) Decca (M) DL 10085-8, (S) DL 10085-8.

One of the first, along with Bach, to give solo status to the keyboard, Handel composed 16 concerts for the organ over a period of some 20 years. An adjunct to his operatic and oratorical works, the concertos yet remain a singular example of Handel's genius, full of melodic

(Continued on page 53)

Elektra Bows Low Price Nonesuch Line

NEW YORK — Elektra Records has announced the formation of a subsidiary label, Nonesuch Records, dedicated to producing "a quality record at the price of a quality paperback." The suggested list for both monaural and stereo is $2.50.

The line is aimed at those interested in music of the Baroque, Renaissance and Modern periods. Jac Holzman, Elektra president, said that the response to a test-marketed low-priced album of Renaissance music in their regular line had proved "most gratifying," and had convinced them that the new line would "further accelerate the already rapid growth of Elektra."

Licensing agreements have been made with Club Francais du Disque, Vogue, Pye, Chant du Monde and other well-known European labels where the recordings are made. Original tapes are also planned for the series.

Holzman said there would be no sacrifice of quality in the production of this low-priced line. "Only pure vinyl is used in the pressings, the jackets, artwork and notes are of the highest quality, and the engineering techniques employed are first-rate."

An expected 40 albums will be issued in the Nonesuch series during the first year, 10 of which will comprise the initial release.

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Section 2 of the April 11 issue of BILLBOARD

THE TECHNIQUES, THE TALENT AND THE PRODUCT FOR EFFECTIVE RADIO PROGRAMMING

A few of the editorial features and directories:

SYNDICATED PROGRAMMING SERVICES · TOP RECORD TALENT · "RESPONSE" RATINGS AND BEST-RATED DEEJAYS FOR SINGLES & ALBUMS FOR STATIONS IN TOP MARKETS · RADIO CONTEST IDEAS AND RADIO STATION PROMOTIONS · BILLBOARD'S 16th ANNUAL JOCKEY ARTIST POLL · MILLION SELLING SINGLES & HALF-MILLION ALBUM SELLERS · 50 YEARS OF SONG HITS · MUSICAL COMMERCIAL PRODUCERS · RADIO NEWS SERVICES · PUBLIC SERVICE CAMPAIGNS · WHERE TO BUY DIRECTORY · FORMAT ANALYSIS OF TOP STATIONS

150-Yr.-Old Firm Proves It Pays to Change With Trends

RUE VIVIENNE STORE occupied by Heugel for century and a half.

DEALER FEATURES current full-line, in-depth record inventory.

LATEST IN SOUND equipment is displayed against a yesteryear background.

By RAYMOND V. PEPE

Editor's Note: The following is a music business success story more than 150 years old. Heugels of Paris has kept its doors open for that many years, surviving wars and occupations, and achieving success by keeping pace with changing industry trends. We invited Raymond V. Pepe, president of the Institute of High Fidelity, to write the following report.

PARIS—The story of Heugels starts in 1812. At that time, Henry Heugel and Antoine Meissonier opened a shop on the Boulevard Montmarte in Paris, where they sold string instruments and music. Several years later, they moved their store to its present address, 2 Bis, rue Vivienne.

They had been open but a few months, when Napoleon suffered a crushing defeat at Moscow and began his famous retreat. Peter Tchaikovsky, who was to immortalize this event in music, was born 28 years later. For that matter, 1812 was still 35 years before the birth of Thomas A. Edison, who numbered among his lesser inventions, the phonograph.

The U. S. consisted of only 18 States, and its population was barely seven million. Our fourth President, James Madison had just been re-elected in the fall of 1812, and our country was involved in a war of survival with Great Britain until 1814.

During the early days of their business, Heugels sold instruments and published music. Many of the famed composers of the 19th century were their close personal friends.

Scarlet Splendor

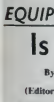
Today as one goes through this truly remarkable shop, nestled in the rue Vivienne, and decorated in the scarlet splendor of the Second Empire Period, one sees photographs of Franz Liszt, the Strauss family, Rossini, among others — literally a "Who's Who" of 19th century music. All of the inscriptions on these portraits testify to the re-

(Continued on page 53)

EQUIPMENT NEWSLETTER

Is Phono Market Saturated?

By DAVID LACHENBRUCH
Contributing Editor
(Editorial Director, Television Digest)



WHAT'S HAPPENING to the phono market? We asked for a blunt appraisal from one of mass marketing's leading realists—S. R. (Ted) Herkes, Motorola marketing vice-president, who has been associated with the phonograph business since 1929. As Herkes views it from the inside, there's plenty wrong, and the industry has been building up for a fall for the past year. (His interpretation of what's wrong, and what can be done about it, will be presented in two parts, beginning in this week's column.)

The trouble first became apparent last fall, after the industry had gone through its normal stocking period of August through early October, said Herkes. Then—"nothing happened." Business in November and December was far below the corresponding months of 1962—and the trend didn't improve in January and February.

Although he believes a basic weakness existed throughout 1963, Herkes advanced several possible reasons for the fall-winter drop-off: (1) Last year's peculiar weather—an unusually warm fall followed by severe cold in December, which kept customers away from both phonograph and record dealers. (2) The competition of color TV for the consumer's home entertainment dollar. (3) Saturation.

This last point requires some explanation. Said Herkes: "The phonograph was never really a great business. It has always come and gone in two-to-three-year cycles. It bloomed after the war for two or three years. Then we were saturated on what we had at the time, and it drifted down until the hi-fi period. Then it peaked again—and drifted. Along came stereo, and it looks as if we hit the peak in 1962—and we struggled all through 1963 to hold it."

Herkes pointed out that the phonograph "is not a necessity like TV or bread—people buy one, and they won't buy another until there's a real innovation." Are there real innovations in the works? Herkes doesn't see any. Solid-state circuitry may have a limited appeal to a certain group—"but it's not hi-fi over the record player or stereo over mono."

Herkes likes to demolish sacred cows, and he took on a few when he talked with us about the future of various products which have been touted as ready to revolutionize the home entertainment market. Speaking from the standpoint of a mass-market manufacturer, he gave these views:

"FM stereo hasn't turned out to be the second

(Continued on page 52)

Phono-Tape MERCHANDISING

• BEST SELLING PHONOS • DISK DEALS
• EQUIPMENT NEWSLETTER

DISK DEALS FOR DEALERS

A summary of promotional opportunities for dealers by manufacturers and distributors currently offering records at special terms. Shown where available are starting and expiration dates for each deal as well as the date of issue and page number of the original news story and/or advertisement providing details of each promotion. Please consult these for full information.

MERCURY—Expires February 29, 1964. Started January 2, 1964.
Ten per cent discount on all new January releases and all catalog product except Storyteller children's series. Dated billing to qualified dealers.

MONUMENT—Expires February 29, 1964. Started February 5, 1964.
All monaural and stereo will be sold at a six-and-one-free deal.

SIMS—Expires February 29, 1964. Started January 1, 1964.
On 15 country and gospel album releases, three free albums for each 10 purchased. A 100 per cent exchange privilege on all product.

SOUND STAGE 7—Expires February 29, 1964. Started February 5, 1964.
All monaural and stereo will be sold at a six-and-one-free deal.

LONDON—Expires March 31, 1964. Started December 15, 1963.
Annual catalog restocking program. On all catalog items, special discounts, delayed billing and extra ad allowances available.

ABC-PARAMOUNT—Expires March 31, 1964. Started January 9, 1964.
A 12½ per cent discount on all new and catalog ABC-Paramount and Impulse albums.

STARDAY—Expiration indefinite. Started January 1, 1964.
A 15 per cent discount on all regular Starday albums. A 10 per cent discount on Starday economy line albums.

PRESTIGE—Until further notice. Started February 1, 1964.
A 10 per cent discount on all albums of Prestige and subsidiary labels. Special artist program. Buy 12 and get four free on all John Coltrane LP's. Expires March 31.

BEST SELLING PHONOGRAPHS, RADIOS & TAPE RECORDERS

These are the nation's best sellers by manufacturers based on results of a month-long study using personal interviews with a representative national cross-section of record-selling outlets (only) that also sell phonographs, radios and or tape recorders. A different price group is published in the space each week. Each category appears approximately every 14 weeks.

The percentage figure shown for each brand is its share of the total number of weighted points derived from all dealer responses. Point tabulations are based on the rank order of manufacturers' sales at each dealer, and weighted by size of outlet. Only manufacturers earning 3 per cent or more of the total dealer points are listed below.

PHONOS LISTING BETWEEN $151 and $200

POSITION This Issue	11/23/63 Issue	8/24/63 Issue	BRAND	% OF TOTAL POINTS
1	1	1	Magnavox	27.8
2	—	9	Voice of Music (V-M)	11.0
3	3	2	Mosterwork	9.4
4	5	5	RCA Victor	8.3
5	2	2	Zenith	5.3
6	—	—	Decca	4.6
6	4	6	KLH	4.6
7	—	—	Emerson	3.7
8	—	—	Webcor	3.7
10	—	—	Pilot	3.4
11	7	—	Motorola	3.2
			Others	15.0

Since this chart is based on the previous month's sales, it is conceivable that certain brands will appear at one time and not at another because of many influencing factors. Thus it does not indicate that the above ranking applies for any period after than the previous month. Those brands that appeared in previous issues for this category and do not happen to merit a listing above are shown below with their rank order in the issue indicated in parenthesis

11/23/63 Issue: Phonolo (6); Symphonic (8).
8/24/63 Issue: General Electric (4); Curtis-Mathes (6); Delmonico (8).

Zenith Promotes

CHICAGO — Zenith Sales Corporation President Leonard Truesdell promoted Walter M. Fisher to vice-president and general sales manager, and Philip J. Wood to vice - president in charge of distribution. Fisher was vice-president and distribution manager. Wood had been vice-president and field sales manager.

Revere Wins Prize

ST. PAUL — Industrial Design magazine has honored the Revere stereo tape cartridge system as one of 1963's best designed consumer products. The selection was made as part of the publications 10th Annual Design Review. The unit is made by the 3-M Company's Revere Wollensak Division.

BEST SELLING

PRE-RECORDED TAPE

Below is a list of the best selling pre-recorded tapes. This chart is compiled from pre-recorded tape dealer replies. Mail questionaires are used to contact tape dealers throughout the country on a weekly basis. Popular reels as well as classical reels and other types of pre-recorded tape will be reported on these pages with emphasis on popular reels.

POPULAR REELS

Pos.	TITLE, Artist, Label & No.
1	WEST SIDE STORY Sound Track, Columbia OQ 417
2	I LEFT MY HEART IN SAN FRANCISCO Tony Bennett, Columbia CQ 493
3	SOUTH PACIFIC Sound Track, RCA Victor FTQ 5001
4	BARBRA STREISAND ALBUM Columbia CQ 395
5	CHARADE Henry Mancini & His Ork, RCA Victor FTP 1221
6	HOW THE WEST WAS WON Sound Track, MGM ST 4901
7	MUSIC FOR LOVERS ONLY Jackie Gleason Ork, Capitol ZW 353
8	PETER, PAUL & MARY Warner Bros. WST 1449
9	HONEY IN THE HORN Al Hirt, RCA Victor FTP 1219
10	CAMELOT Original Cast, Columbia OQ 344

FIRST
IN FOLK MUSIC!
FOLKWAYS RECORDS — Woody Guthrie, Pete Seeger, Jean Ritchie, New Lost City Ramblers, Leadbelly, Peter La Farge, the original Hootenanny recordings, world's largest catalogue of authentic folk music on long-playing records.
OAK PUBLICATIONS—Publishers of outstanding folksong collections and instruction manuals by Pete Seeger, Frank Warnke, Leadbelly, Jean Ritchie, Peggy Seeger, Woody Guthrie, others.
SING OUT—America's first folksong magazine, published bi-monthly, edited by Irwin Silber, contains songs, articles, reviews, etc. $3.00 1 yr., $5.00 2 yrs.
Write for free catalogs and descriptive literature.
FOLKWAYS-OAK-SING OUT
165 West 46th St., New York, N. Y.

Victor Distributing Circuitry Flipcharts

NEW YORK—RCA Victor has distributed 10,000 flipcharts to dealers explaining its "Space Age Sealed Circuitry," spelling out what it feels are advantages over hand-wired circuitry in home entertainment equipment. The chart is in full color and uses actual copper panels in the different production stages to show consumers how printed circuits function.

WASHINGTON — Membership in the National Association of Broadcasters has reached an all-time high for the organization, with its AM radio station total standing at 2,005.

30 U. S. Hi-Fi Companies Report Fine Early Sales in Frankfurt

By OMAR ANDERSON

FRANKFURT—The 30 U. S. firms exhibiting American hi-fi and stereo equipment at the U. S. Trade Center here report promising early sales.

More than 19,000 dealers, importers, wholesalers and other prospective trade customers for this type of equipment attended the 10-day exhibition which closed February 21.

A final tally on sales will be given later. However, American exhibitors at the Trade Center, which is sponsored by the U. S. Department of Commerce to stimulate demand for U. S. products on the German market, are enthusiastic about their opportunities in the German hi-fi-stereo market.

The rapidly expanding German economy is reaching the stage of American affluence, thus widening considerably the market for home music. Already, the phonograph is big business.

What the German customer gets from American firms are products and components that have survived a competitive shakeout of more than a decade in the volatile U. S. market. U. S. products represent the highest achievements in the science of reproducing in the home the music of an FM broadcast, a vinyl disk or a magnetic tape.

A U. S. Trade Center official said, "The hi-fi and stereo show is easily the most popular exhibit we have had here. The response by the Germans is a tribute to the achievements of American producers in this field.

"In features and refinements, these components are years ahead of conservatively designed European products. Europe could succeed in producing them, but only at prohibitive cost, because the market for this type of equipment, though quite large in America, is still too small here to permit production in economical quantity."

Hi-fi and stereo, as the U. S. Trade Center official indicated, are relatively unknown in West Germany. Paradoxically, this fact accounts for much of the U. S. trade's optimism about the German market potential.

With help from the Trade Center, the 30 U. S. firms have staged dazzling promotion of their products. Scores of components and finished products were on display covering a wide range of equipment from tape recorders, amplifiers, tuners and loudspeakers to pickups, cartridges and kits for home assembly.

Six air-conditioned, soundproof booths were built to permit exhibitors to demonstrate the sound quality and control of their products. The six booths were virtual miniature sound studios.

To stimulate interest in hi-fi and stereo in West Germany, the Trade Center, for the first time, opened the exhibit to the public as well as trade. Four days and one Saturday afternoon were reserved for the public. The exhibit was also open weekends, contrary to custom.

Also, to demonstrate to the maximum number of persons the sound quality and control of these U. S. products, a series of five lecture-concerts were given at the U. S. Information Agency's Amerika Haus in Frankfurt.

NORFOLK—WRAP, featuring rhythm and blues programming, has upped its on-the-air time to 24 hours.

How Much That Man in Window?

MONTGOMERY, Ala.—Playing the role of a "prisoner in the window" was the basis of a colorful promotion which has helped Knapp Television Laboratories, in Birmingham to sell a profitable extra volume of stereo phonographs as well as television.

A promotionally minded manager with a real sense of humor, Roy Redmond of the store constructed himself a "cell" in the window, with a table draped with heavy display cloth, a display of stereo phonographs and television sets, and a sign which read "Help! I want out!!! Ask me how you can help!"

A microphone on the table, and another outside on the glass, made it possible for Redmond to speak directly to curious passersby, who stop to offer their help. Using an overhead speaker which could be heard for long distances, Redmond explained that he would not be able to get out of the window until a certain number of people had come in to the Knapp store for a demonstration of the store's high-fidelity and stereo phonograph lines.

The simple stunt was effective enough to bring in over 450 people in the space of two days, all of whom "stood still for a demonstration" soberly informed the salesman who, when he let them they wanted to do everything possible to "get that man out of the window." Redmond, of course, actually stayed in the window for the entire two days, during which time he made his stereo and television lines known to thousands of downtown Birmingham shoppers. "The public will always go along with a gag," he said, "so long as it is in any way out of the ordinary."

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You can actually feel this exciting new clarity and presence and this mystery material is 100% Anti-Static.
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You'll have the best of everything right at the center of everything . . . Beautiful surroundings . . . Sleep-head beds . . . Television . . . Air-Conditioning . . .
$12.00 Per Person Two in Room WITH MEALS
Continental Breakfast brought to you . . . Succulent Steaks, Chops and Sea Food . . . in our celebrated Coral Room or Supper Club . . .
The Empire State Building is your neighbor . . . Rockefeller Center . . . the shops, theatres, sights and thrills of the real New York are steps from your door. Travel dreams come true at a fabulous saving in the comfort and convenience of
Hotel GOVERNOR CLINTON
(Write Victor Giles—General Manager. Clip this ad to your reservation or bring it along to enjoy the best in the house at this phenomenal low rate.)
OPPOSITE PENN STATION—GATEWAY TO THE FAIR

Is Phono Market Saturated?

• Continued from page 51

coming of the Messiah, as some people had promised us. In higher-priced consoles, of course, you must have it. But at the present time, only 40 per cent of our phonographs are sold with any kind of FM tuners in them. There are still plenty of people who want only record players, particularly in the rural areas, where Motorola has always been strong. On the other hand, on the West Coast, you can't sell sets without AM/FM, and most of the larger cities are beginning to insist on it."

On the subject of stereo coffee tables in the low-priced field, which Motorola pioneered, Herkes said flatly: "The cheap coffee table died a violent death. Motorola got 60,000 of them out in three months. There was cream on the market, and we skimmed off 30 per cent of it. Then 20 other manufacturers tried to skim off another 30 per cent.

High-styled functional furniture stereo is something else again. Motorola's top-priced "Decorator and Designer" line, which is handled by a relatively small number of dealers, is always good, said Herkes, but a limited market. The biggest seller in this group is the hexagonal cocktail table stereo. "This is a dual-purpose piece without a gimmick. This appeals to an entirely different kind of customer than the cheap coffee table. One who wants good furniture and good sound. This is the kind of customer you're looking for.

How about the trend to so-called matched component packages by some large package phono makers? "Another coffee table," snaps Herkes. "There's been a resurgence in this product, and I think it's going to die again. It's all right as long as you understand who is buying this type of product. It's not for the audiophile."

As to tape recorders: "We've looked closely at this area, but we haven't yet seen the item that will make it a mass market. Forgetting about the $20 machines, there have never been more than 400,000 or 500,000 recorders sold in a year, of the kind we would be interested in. Look at it this way: Can you get a repeat order? The average guy buys a recorder for a specific reason which seems good to him at the time. Within 30 days it goes in a closet, maybe comes out once in a while at a party.

"It must be out in the open where neighbors can see and enjoy it. But people invest $200 or $300 in a recorder, and then bury it—forget it in a busy life. If not used and exposed, it won't stimulate more sales. And when you don't have repeat business, it's not an item. Just tooling up for a tape deck would mean spending something like $250,000. There's not enough in it for a mass manufacturer. We can't all be in everything. I'm willing to let the other guy make a buck on it."

Herkes doesn't preclude a rosy future for tape at some later time. He thought the tape cartridge idea might be good. But, as it's turned out so far, the price seems to have no reason in the mass market, and there isn't enough recorded music available. But some development may eventually get tape off the ground."

Herkes turned around at his desk and pointed out of his office window at row upon row of small middle-class homes. "Those houses out there are a good reminder to me," he said. "Anything I want to produce has to go into one of those $12,000 bungalows or a $100-a-month apartment. It has to fit in a 9-by-12 living room. If I want to stay in this mass business, I must make what's going to appeal to those masses."

(Next week: Herkes analyzes the phono industry's major problems, compares appliance and record dealers, and gives what he calls his own "cornhall approach" to selling.)

News & Reviews

• Continued from page 49

Florestan. Two American companies, Vanguard and United Artists, will issue disks by Peerce this year.

There are rumors that Willem van Otterloo, permanent conductor of The Hague Residency Orchestra, will be asked to take over one of the permanent conductorships of the Amsterdam Concertgebouw to replace Eugen Jochum who is said to have been offered a conductor's post in the United States.

The Concertgebouw Orchestra will switch from Epic, a Columbia subsidiary, to Columbia Recordings.

Reviews: Berganza

NEW YORK — Teresa Berganza, Spanish mezzo-coloratura soprano, played her first Carnegie Hall recital to a sold-out house Sunday (16). She completely captured her audience within the first few minutes and didn't let go until the fourth and final score.

There was good reason for all the cheering. Miss Berganza possesses an extremely beautiful and disciplined voice. Capable of myriad nuance, she scaled a program ranging from Handel, Cherubini, Donizetti, Rossini, Schubert, Wolf and Brahms in the first half of the program to Turina, Obradors and Falla in the second. Beyond the sheer elegance of tone, one was repeatedly impressed with the effortlessness and range of its projection.

Perhaps she spread occasionally in the upper reaches of her voice and perhaps she was a bit too ladylike in her approach to the "Siete canciones populares espanolas" of Falla, but this was a small price to pay in exchange for the imagination and wealth of characterization with which she endowed her entire program. She had an exceptionally sympathetic accompanist in her husband, Felix Lavilla.

Miss Berganza records on the Gordon label. JOHN HAYS

Paris Show Blends Old & New

• Continued from page 51

spect and admiration that these men held for Heugel.

It was Rossini who said of him: "He constantly strives for perfection in any musical endeavor with which he is connected." This statement, most accurately describes the way in which this establishment has operated throughout its century and one half of continuous music business.

With the advent of Edison's first mechanical sound reproduction equipment in 1877, using tinfoil cylinders (which he called the Phonograph), Heugel quickly made this instrument available to the music lovers of Paris.

The technology of recorded music progressed from the original Edison to the Gramaphone (which used wax cylinders) to the disk record in 1901. Then it progressed to the development of electrical recording processes with microphones replacing the recording horn in 1925, to the LP's of 1948 and to stereophonic records in 1958. Heugels kept pace. As new developments occurred, they were the first to offer them to their clientele.

Top Lines

With the advent of professional component equipment made available for home reproducing purposes, Heugels sought out the finest lines to offer his customers. Today, at Heugels, one can find the foremost component equipment. This is being displayed and demonstrated by knowledgable audio specialists in the true U. S. sense of the word.

Full-Line Stock

The record operation is complete, and offers product in all categories of music from all over the world. I questioned him as to what means he used to keep current on American records and recording equipment, his reply was quick and positive, "Billboard," which he calls the "Bible," and High Fidelity magazine for component equipment information.

Bi-weekly, he conducts a concert of recorded music known as "Concert at Heugels." These are attended by invitation only, and always attracts a full house. He uses this method to introduce his customers to new record releases, and to the advantages of the latest home equipment.

During its more than a century and a half in business, Heugels has survived four wars and occupations without once closing its doors. Similarly, it has survived many revolutions within its own industry by keeping pace with the demands of changing times.

The store itself is a remarkable blend of the old and new. Against the scarlet velvet opulent setting of yesteryear, the latest of today's home entertainment products are displayed and heard.

Recton's Free Gifts

NEW YORK — The Recton phono needle firm has begun a free gift point system which will work with dealers selling the firm's line of diamond and sapphire needle kits or accessory racks at special low prices. These free gift points can then be redeemed at Recton's premium department for valuable gifts, some of these cameras, carpet sweepers and percolators. Full details of the contest are available through the company's premium section.

IF YOUR CUSTOMER WANTS THE NEWEST, EASIEST TOUCH-TYPING COURSE EVER PUT ON RECORD
DON'T SELL HIM THIS
TWO HOUR SHORT HAND
THREE 3 HOUR LESSONS ON 3 LP'S (VERY LIMITED QUANTITY)
SELL HIM THE ONE ON THE RIGHT
THE NEW CONVERSA-PHONE TYPE-RITE LP RECORD OF TYPING
CONVERSA-PHONE
132 W. 22nd St. New York 1, N. Y.

February Shows New Swing To Baroque

• Continued from page 49

surprises and lustrous song. They are here admirably performed.

BACH: The Great Organ Chorales. Vol. I, II and III. Organ: Carl Weinrich. Westminster (M) XWN 19048-50, (S) WST 17048-50.

This collection of Bach chorales includes the six Schuhler chorales along with the 18 attributed to his Leipzig period. The recordings were made, in Skanninge, Sweden on an organ originally installed around 1800 and resembling the organ of Bach's time. It is masterfully played in these recordings by the renowned organist Carl Weinrich.

Stereo Promo In Germany

WEST BERLIN — German radio producers are opening a campaign to promote the sale of stereo sets.

Thirteen leading producers have organized a joint stereo promotion campaign aimed at selling the German public the idea that stereo has opened a new listening frontier.

There are now about 100 various models of stereo radios on the German market, including table and console models and variable tuning. German radio networks are expanding stereo transmissions, and nationwide stereo programming is under consideration.

Sender Freies Berlin, the West Berlin radio station, for example, has a complete stereo operation.

Despite the industry's interest in stereo, retailers appear reluctant to push stereo sales. Manufacturers complain that they concentrate on television set sales and largely ignore the possibilities of stereo.

HOLLYWOOD — Classical Station KFAC broadcast live the Metropolitan Opera's Western regional auditions last week at the University of Southern California. The 8 to 10 p.m. remote was part of the regular Evening Concert sponsored by the Southern California and Southern Counties Gas Companies.

Rudolf Bing, general manager of the Met, personally selected the winner. Tom Cassidy, host of the program, stated it was the first time a Met audition had been broadcast in the West. Storer Broadcasting's Los Angeles outlet, KGBS, has been carrying Met broadcasts all during the season.

IF YOUR CUSTOMER WANTS THE NEWEST, EASIEST SHORT-HAND COURSE EVER PUT ON RECORD
DON'T SELL HIM THIS
TYPE-RITE
SELL HIM THE ONE ON THE LEFT
THE NEW CONVERSA-PHONE TYPE-RITE LP RECORD OF SHORT-HAND
CONVERSA-PHONE
132 W. 22nd St. New York 1, N. Y.

PLANNING FOR YOU

At Billboard, meetings are frequently held to keep all members of the staff aware of developments in all areas of publishing the music industry's leading business paper.

This informal picture, taken at a recent meeting, shows publisher Hal Cook (center) getting an important point of information from music editor Paul Ackerman (back to camera.)

Meeting was to inform sales staff members of exciting editorial features to be found in March 28 issue supplement titled:

MUSIC ON CAMPUS
THE COLLEGE MARKET FOR RECORDS AND TALENT

A Buyers and Sellers Guide to the College Market of 4,700,000 students

Reserve Your Advertising Space NOW!
Advertising Deadline: March 13
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Extra bonus distribution to buying influences at leading colleges and universities.

• In picture, clockwise from left, Peter Heine, ad director; Bill Wardlow, West Coast Sales; Denis Hyland, N. Y. Sales; Erwin Lebowitz, Art Director; Hal Cook, Publisher; Ed Ochs, Sales Promotion Director; Ed Sylvester, Special Projects; Martin Thau and Ron Carpenter, N. Y. Sales.

Billboard Buyers & Sellers

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A convenient market place for the best sources of equipment, supplies, services and personnel . . . serving more than 20,000 buyers, sellers and users of music, records, tapes, home entertainment equipment, coin machines and many other related products throughout the entire world

EMPLOYMENT SECTION

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BRIGHT, YOUNG GAL FRIDAY. WITH top secretarial skills and ambition, seeks affiliation with either record company, or allied entertainment organization. Resume, please, contact: Billboard, Box 1364, c-o Billboard, 165 West 46th St., New York, N. Y., 10036

"GREATEST INDEPENDENT REPORTED Promotion Performance" . . . Max Glass Bell, KIMN, Denver, about George Jay. George Jay, Sunset-Vine Tower, Hollywood, Calif.

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to make the most, best paying connections. THIS IS THE PERFECT MEDIA FOR SELLING YOURSELF TO PROSPECTIVE EMPLOYERS.

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New York, N. Y., 10036

HELP WANTED

HELP WANTED—3 MECHANICS, experienced with Seeburg music & amusement. Permanent & dependable Contact Pete Carrico Southern Amusement Co., 2810 Tidewater Drive, Norfolk, Va. mh21

HELP WANTED—MAN WHO CAN REpair Bowlers, Juke Boxes and Pin Ball machines. Good references. Harry Musia Co., 528 N. Carver, Greensburg, Indiana. fe29

OPAL ROGERS, LICENSED WRITER (a pro) One of those rapists, an author, publisher, label, sound studio. Has much material, being exploited 50 professionals, understanding. Box 248, Eldendale, Texas. mh7

DISTRIBUTING SERVICES

RECORD DISTRIBUTORS

NEW 45'S, 88 HUNDRED, FEW DUPLICations: Mono and Stereo major LP's, 1/3 off list. Also 1/3 off list on mono LP's. 20 min. $11.95 and. Free catalogs on request. Hal Fabian, 4445 W. Armitage, Chicago 39, Ill. Ca 7-2722. mh21

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DEMOS BY "EDFON"—THE SOUND FOR selling. Here is your chance! Your song sung professionally, with instrumental accompaniment. Complete demo service, low price lead sheets and song analysis. Prices below competition. Editor Custom Records, P. O. Box 212, North Bergen, New Jersey. ef

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GUARANTEED RADIO PLAY—MORTY Wax Record Report Promo Service, coast to coast. A complete program for the single producer and trade paper publicity. Disturbs arranged. Morty Wax, 1730 Broadway, N. Y. C. Cl 7-5296. ep-ep3

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BUSINESS OPPORTUNITIES

INTERNATIONAL PROFITS YOUR object? You can reach and sell your published songs, tapes, masters, services to the music industry influentials all over the world through the International Record Distributors Directory. Designed to help you reach markets outside the U.S.A. if appears each week in Billboard.

ROUTE FOR SALE — JUKES AND Games, income $75,000 per year. Price $115,000. Terms, or will consider partner. Box 547, c-o Billboard, 165 West 46th St., New York, N. Y. 10036 ef29

MISCELLANEOUS

"JOCKEY JOKER"—FOUR FUNNY DJ Jokes of one-line gags, bits and fillers. Only $1.00 ea. Jack Lewis, Lewis Record Company Service, Dept. B, 62 Parkway Court, Brooklyn, N. Y., 11223. mh21

INCOME TAX CONSULTANT — SPEcialized tax service for musicians, performers and allied professions. Reasonable rates. Mr. Sam Sidney, 1650 Broadway, N. Y. 19, N. Y. Pl. 7-0298 aw-tf

SENSATIONAL NEW RECORD CARE KIT. Cleans records, removes static, saves money on record care. Sells for $2.50 in all stores. Limited offer only $1 postpaid. Record Kaiser, 4142 West Armitage Ave., Chicago 39, Ill. mh7

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Monte Carlo Features 5 Mushroom Bumpers

CHICAGO—Bally features a novel mushroom bumper in its new Monte Carlo one-player, flipper pinball game. Big advantage, according to Bill O'Donnell, is that while it scores like a regular bumper, the mushroom occupies only half the space, thereby leaving the playfield open for more action.

The five mushroom bumpers on Monte Carlo are targets for a Big Win feature in which the out-hole scores 100 and a special carry-over feature on the back-glass advances one step.

Monte Carlo actually has two carry-over features. Lighted letters of BIG WIN remain lighted from game to game until all letters are complete. Lighted numbers on the backglass also remain lighted until a special is scored.

One of the most exciting features of Monte Carlo, according to O'Donnell, is a Do-It-Again feature, which permits the player to light BIG WIN, then flipper-drive the ball to hit B or G

MONTE CARLO

mushroom bumpers, thus resetting BIG WIN for additional scoring with the same ball.

Monte Carlo is adjustable for three or five-ball play, with or without a match feature. O'Donnell said that tests indicate Monte Carlo will be even more successful than the firm's previous Hootenanny.

R. F. Jones Buys Back W. Coast Distributorship

CHICAGO—The R. F. Jones Company, a division of Rowe AC Manufacturing Company and the nation's largest distributor of coin machine equipment, has been repurchased by its founder, R. F. Jones, for an undisclosed amount.

Jones also repurchased Interstate Finance Company, also owned by Automatic Canteen Company of America, parent firm of Rowe AC Manufacturing.

Both the Jones distributing organization and Interstate were purchased by Canteen three years ago. At the time, Canteen rocked the coin machine industry by purchasing, in short order, four major distributorships —Jones; Atlas Music Company, Chicago; Trimount Automatic Sales, Boston, and Bush International, Miami.

Last year, however, Canteen reversed its field by reselling Atlas to its former owners, Eddie Ginsburg, and the sale of Jones now cuts Canteen's coin machine distributor holdings in half.

R. F. JONES

Canteen had no comment on what its plans were for Trimount or Bush, though it's presumed they also would be for sale if the price were right.

The Jones organization had been in existence some 20 years and has offices in Denver, Salt Lake City, Los Angeles, San

(Continued on page 60)

MOA Prepares PR Plans

CHICAGO — The groundwork was laid for Music Operators of America's public relations program here last week with a meeting between Henry Leyser, recently appointed chairman of MOA's public relations committee, and Fred Granger, MOA managing director.

Leyser, head of Associated Coin Amusement Company, Oakland, Calif., said that his committee would begin by polling the membership of MOA for suggestions.

He said one of the aims of his program would be to develop membership interest and participation. He reaffirmed a "grass roots" approach, such as was advocated by Granger during a recent meeting of the Illinois Coin Machine Operators Association.

Among immediate projects suggested by Leyser and Granger: (1) A contest among members for the development of a new MOA emblem. Granger said such an emblem could be used by members on stationery and advertising; (2) a questionnaire will be sent to members on the type of program desired for the forthcoming convention; (3) an awards program will be set up whereby operators are recognized for their individual contribution to the industry.

Members of the public relations committee besides Leyser are Mrs. Millie McCarthy, Jack Bess, William Blatt, J. Harry Snodgrass, William Cannon and John Wallace.

Seeburg Sales Highest Ever

CHICAGO — Despite the heckling of a few disgruntled mavericks, Seeburg board chairman Delbert Coleman kept his composure and the corporation concluded what could easily be described as one of the most successful annual stockholder's meetings in its history.

Leading the good news was a declaration that the board of directors had approved an initial quarterly dividend of 10 cents a share, payable April 15 to shareholders of record April 15.

Coleman added that this would mark the "inauguration of a quarterly dividend policy," which he projected to an annual rate of 40 cents.

Seeburg also reported that earnings and sales in the three months, ended January 31, 1964, established new first quarter records for the company. It was the 13th consecutive quarter of profit increase over the comparable quarter of the previous year.

Net profit was $634,692, equal to 32 cents per share based on 1,974,504 shares outstanding. This was a gain of 34 per cent over earnings in the comparable 1963 quarter of $472,850, equal to 25 cents per share based on the 1,891,454 shares then outstanding.

Sales during the three months increased to $13,856,932 from $12,523,258 in the corresponding period a year ago.

Shareholders re-elected the company's 11-member board and approved an increase in the number of shares available for stock options.

Seeburg also announced it has filed to have its stock listed on the New York Stock Exchange and may seek a listing on the Midwest Stock Exchange. The firm is now traded on the American Stock Exchange.

Coleman spoke very bullishly about his company's future and had the figures to back him up. He noted that in recent years all earnings had been retained by the company to finance growth.

"Inasmuch as earnings have risen sharply each of the past three years, simultaneous with our climb to leadership in the manufacture of vending equipment, a business we entered as recently as 1960, management believes the retention of earnings in those years was the proper course to follow.

Dividend Payment Program

"A dividend payment program has been instituted at this time because earnings are now sufficient for financing growth and payment of dividends. We are further encouraged by the pleasing first quarter results, which were achieved during what are generally our poorest months of the year," he told shareholders.

Commenting in other areas, Coleman predicted that Seeburg would enter the consumer market through the home instrument field in 1964. Although

(Continued on page 62)

Home Town Cites Clint Pierce

BRODHEAD, Wis. — Clint Pierce, one of the grand old men of the coin machine industry and long an executive of Music Operators of America, was named Outstanding Senior Citizen of the Year by the Jaycees in his home town here recently.

Wrote The (Brodhead) Independent-Register: "Pierce joins a select group of wonderful public spirited citizens who have contributed so much to building a fine community."

Pierce's photo along with an impressive three-column story were carried on the front page of the Brodhead newspaper.

The daily noted that Pierce "has served in more capacities than any other citizen in this community. He has been referred to as Mr. Brodhead by some daily newspapers and reporters.

Pierce has been chairman of the Green County Board here since 1957, and from 1950 to 1954 was Brodhead mayor.

Said The Independent-Register: "He helped organize the Brodhead Industrial Development Corporation and has served as president since 1954 when it was organized.

"He has also been president of Brodhead Progress, Inc., since it was founded in 1958. Through his efforts, these organizations have helped to bring and keep industry in this community.

"Another organization he helped to found is the Brodhead Chamber of Commerce. He has served on several committees in this organization and boosted membership when he served as chairman.

"One of the greatest events ever held in Brodhead was the Centennial in 1956. He took on

CLINT PIERCE

the responsibility of the parade chairmanship and did an outstanding job managing the biggest parade ever seen here."

Continued The Independent-Register: "Farming is of great interest to Mr. Pierce. He has served on many committees in organizations in this field and in 1962 the Future Farmers of America presented him with the Honorary Chapter Farmer Award."

The news story pointed out that "On September 6, 1963, the Music Operators of America presented him with a plaque in recognition of his many contributions to the industry and as a director of that organization. From 1956 to 1960 he was the first vice-president of MOA and a director from 1949 until present time.

"He has been a director of the Wisconsin Association of Music Operators and its president since 1950. He is also a director of the Cigaret Operators Association of Wisconsin.

"His name appears in Marquis Who's Who. He is recognized as a fine business executive for his well-organized efforts in any job he undertakes. He was married in 1932 to Marie Rulmanche, of Monroe, Wis., and she is associated with him in business

"In 1947, he was vice-consul to Sweden and in 1918-1919 was vice-consul in charge of the U. S. Consulate at Malmo, Sweden. He is a director of the Bank of Brodhead."

Concludes The Independent-Register: "Truly one of Brodhead's finest public servants, he is well deserving of the 'Outstanding Senior Citizen Award' and the Jaycees are extremely proud to present the award. The presentation will be made at the annual awards banquet of the Jaycees at a later date."

Players Run Bases in Williams Grand Slam

CHICAGO — The baseball may be a good seven months away, but Williams isn't taking any chances. The firm got on the traditional roundup bandwagon early with the introduction of Grand Slam, a two-player, replay model baseball game, with an extra inning feature and over-the-fence home runs.

Players actually run the bases with a new base-running unit patented by Williams. A mystery pitcher throws fast, curved, inside and outside pitches. Hitting all targets scores extra innings. A grand slam homerun lights up all letters in the name.

Players can earn replays by a grand slam homer (hitting a bull's-eye target), high score, or spelling the name of the game. Also improved are the pitching, batting and motor units. Other features are latch-lock playfield,

GRAND SLAM

larger cash box, new drum units, Plastikote finish, stainless steel trim, and multicolor cabinets. Single or twin chutes are available.

33 Gaining Among Mid-South Ops

By ELTON WHISENHUNT

MEMPHIS — Use of the 33 single has grown by leaps and bounds in use on juke boxes in Memphis and the Mid-South in the past year and operators forese see the day when it will completely replace the 45-r.p.m. single.

It will take some years, of course, because it took about eight years for the 45-r.p.m. to effectively replace the 78.

The "little LP" is not yet faring as well as the 33 single, but is used widely, though in small number, by many operators and their use keeps growing.

Potential Excellent

The spot check survey of a distributor, an operator and two operator-distributors disclosed that practically all operators are using the 33 single, most of the little LP's in small numbers and the potential for both is excellent.

The most enthusiastic operator for the 33 single was Drew J. Canale, president of Canale Enterprises Inc., who is replacing all his old phonographs with new equipment.

He liked the 33 single single so well, he will eventually have his whole route with them only. He said:

"I first got some 33 stereo singles from Poplar Tunes Record Shop. He (Joe Cuoghi) has got one of the finest services for operators in the U. S. He's doing a terrific job.

"Anyway, I played some and they sounded real good. I liked the difference in quality. We put out some on the boxes and the popularity meter showed they were played more than the other singles.

"So I went in strong for the 33 singles. It's the best thing I've ever had. I've got 25 per cent of the records on my route in them now and will eventually have my whole route in them.

Ironically, Canale was one of the many operators who, just a few years ago expressed doubt and disinterest about the 33 single. He had never used more than a very small per cent of them at most before.

Little LP

But now he is completely sold on them. Time, of course, changes many things. But Canale is not sold on the little LP. The factor seems to be the time-of-play element.

Whereas a customer punches a single and gets to hear it soon, Canale said he has had complaints that a person who wants to hear a certain record and plays a little LP had to wait too long.

"A customer puts 50 cents in to play an album to hear a certain song," he said. "Another person puts a dime in to play a single and gets his first. The other guy waits 30 minutes maybe before he hears his song.

We've had complaints from the locations about it."

George Sammons, president of Sammons-Pennington Company, Seeburg distributor, contends Canale is wrong. Sammons said:

"The little LP is definitely here to stay. It develops new customers who had quit playing the juke box years ago. Now they play it because they like the music on the little LP's.

"There is tremendous music available on them which is not on singles. The little LP's have music from the popular fast selling albums. For example, Barbra Streisand has no singles. We have some little LP's out on her not obtainable on singles.

"Every operator in Memphis and the Mid-South is using either the 33 single or the little LP or both. We started promoting the 33 single four years ago. There is not an operator now who doesn't have the type machine that can play them.

"I've noticed this upgrading in programming. When we first came out four years ago with the 'Artist of the Week' space on the phonograph, the operator would leave it about a year without changing it. Now he is changing it more frequently because he has more requests for little LP's."

Wolf Lebovitz, treasurer, of Southern Amusement Distributing Company, operator and distributor, said his company uses 10 little LP's on five of their top locations.

Southern gets them from the MOSS program.

"We have a few 33 singles on each box," he said, "which we get from Rowe AMI. We upgrade programming by depending on the revenue the location brings in. We let that dictate as much improvement as possible, whether a new machine or new records.

"If everything else fails, we experiment and give the location the type of music it wants. Many locations are pretty much an individual thing.

"For example, one location recently requested that they be allowed to put their own records on. It seems some regular customers wanted some old standards on it.

"We put our records on. We were glad to do it."

Alan Dixon, general manager of S & M Sales Company, distributor-operator, participates in the MOSS program, gets little LP's from the Rock-Ola Manufacturing Company.

This program started last November and he has received 25 so far.

"We use them on the better, more expensive locations," he said. "We use them on machines which have the dual crediting device.

"The per cent of machines we use them on is small now. Four other operators in Memphis and a scattering of others in the Mid-South are using them.

"There is more and more interest in them all the time and their use is on the increase.

"We are not using a great many 33 singles. Still the big thing for us is the 45-r.p.m. Still, there is more and more interest shown all the time in the 33 single. I can see gains it is making and eventually, I'm sure, it will supercede the 45-r.p.m. single because that is the goal of the record industry — to have all recordings at the same speed.

"I find that we upgrade programming by displaying more frequently the colorful record jackets at the top of the machines with a picture of the artist.

"We are using this more than ever to call attention to the records on the machine and have found it very effective. The customer will look at this and often find a number in the display he wants to play."

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THERE IS NO RETURN PRIVILEGE S101

Italian Coin Phonos Up 15% in 1963

ROME — During 1963 juke boxes in Italy increased by 15 per cent over the previous year to 18,980 in the most striking gain since their introduction. Further increases are seen by "Automat," which made the study, since the saturation in Italy is only one box for each 2,686 inhabitants, compared with Germany's one for each 1,242.

Lombardy, whose principal city is Milan, with 4,893 is far ahead of Veneto (Venice), in second place with 3,244; Piedmont (Turin) 2,458; Lazio (Rome), 1,860; Tuscany (Florence) 1,438, and Liguria (Genoa), 1,386. All other regions are under the 1,000 mark. Such populated areas as Emilia (Bologna), Campania (Naples) and Sicily follow with totals of 936, 862 and 462 respectively. The other seven regions have 1,615 between them with only 21 to be found in all of the southernmost Basilicata, located in the Italian instep.

Greatest density, based on population, is in the Veneto region with one juke box for every 103 inhabitants, followed by the Marches, which has many Adriatic resorts, with one for every 303.

N. Y. Guild Meet Set

NEWBURGH, N.Y. — The regular monthly meeting of the New York State Operators Guild originally scheduled for Wednesday (19) was postponed because of a blizzard. The group will hold its dinner meeting at the Washington Hotel here Wednesday (26), 7 p.m.

Recent

STEREO RELEASES

for Music Operators

■ SEEBURG LITTLE LP's

Pop-Instrumental

JACKIE GLEASON—Today's Romantic Hits . . . Capitol

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Internationol

Ein Soldotenchor der Bundeswehr Leitung: Major Gerhard Scholz—Drei Lilien, drei Lilien . . Decca

* * *

■ SEEBURG ARTIST OF THE WEEK

ANDY WILLIAMS—The Wonderful World of Andy Williams

Columbia (Pop Vocal)

All titles listed are custom 33⅓ stereo singles packaged for the juke box operator. Other packagers or record companies may get weekly listings of their product by sending releases to Juke Box Reviews, Billboard, 165 W 46th Street, New York, N. Y. 10036.

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Tournaments Boom Shuffleboard Take

NEW YORK—Coin shuffleboard tournaments in all parts of the country are testimony to a resurgence of sales and customer interest in the machines. Most of the tournament activity is not haphazard, but is arranged and encouraged by manufacturers and distributors, according to Nick Melone and Sol Lipkin of American Shuffleboard Company. They believe many coin operators are still unaware of the trend and its possibilities for collections. American's Union City, N. J. plant offers ample evidence of the resurgence of interest in the boards. The factory is working six days a week to catch up with a big backlog of orders.

The tournaments begin on a strictly local basis, seldom involving more than a few locations in a single neighborhood, but winners of these competitions then meet their counterparts from other locales. This kind of play is going on in all parts of the country. In the states of Washington and Oregon tournaments reach up to the State level and have been covered on television.

Lipkin says that his company underlines the importance of organizing leagues for local tournaments. Distributors are constantly reminded of the value of such programs and can get whatever help they want from the manufacturer's national experience in fostering this activity.

The current resurgence in coin shuffleboards reminds industry members of the first boom in the late 1940's. Unquestionably, much of the revival arises from the fact that there is a whole new generation or customers in bars and arcades, too young to remember the first-go-round on the boards. Tournament play, Melone and Lipkin contend, can put the new popularity on a steady basis and prevent the nose-dive associated with pure fads.

A non-coin sidelight on shuffleboard is the presence of American Shuffleboard models on Polaris submarines. Tournaments are held while the boats are submerged on operational tours.

There has been a recent upswing in coin pool tables as well as in shuffleboards, and tournament play is again a factor in the increased sales. New York State's approval of the machines as non-gambling devices has spurred distribution in the State.

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Rosen Gets Concession For Airport Game Room

PHILADELPHIA — A game room featuring a wide variety of coin-operated machines will soon be an added feature for air travelers at the Philadelphia International Airport. While there are a number of coin-operated machines throughout the air terminal building, the city of Philadelphia has just awarded a contract to David Rosen to operate a game room concession there.

Rosen, president of David Rosen, Inc., Eastern Pennsylvania distributor of Rowe-AMI music and vending machines, said the game room at the airport will be operated and serviced by the William Simpson Company, coin machine operating company in which Rosen is a partner.

Rosen said his aim is to make it a showcase for the coin machine industry. It will have the advantage of being located on the ticket floor so that the room will be seen by everyone approaching the airport building.

"It will be impossible for any air traveler to pass it by," said Rosen. "Not only will the decor be modern and bright, but the uniformed attendants will provide additional glamor to the room." The game room, he added, would also provide a testing ground for new equipment and new games, since the airport brings together people from every part of the country at the same time.

A formal opening is planned when the game room is completed. City officials and theatrical celebrities will be present to call attention to the airport's newest feature.

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SEEBURG 5-1 Cig. Clean, working. Not shopped $ 90
SEEBURG 5-2 Cig. Clean, working. Not shopped $165
CORSAIR "20's" Clean, working. Not shopped $135
Our 30th Year 1934—1964
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Sol Lipkin Takes Canadian Swing

NEW YORK—Sol Lipkin, of American Shuffleboard Company, left Wednesday (19) on a business trip to Canada. He is spending a week, first at R.C. Gilchrist, Ltd., Toronto, an exclusive American Shuffleboard distributor, and then will attend the opening of R.C. Gilchrist (Quebec) Ltd.'s new quarters in Montreal.

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55th Milestone Stirs Cheer at Northwestern

MORRIS, Ill.—The Northwestern Corporation, bulk vending machine manufacturer, rounds out 55 years of operation in 1964. From the 1929 Penny Merchandiser to the Tab Gum, Moon Rocket and Super 60 Capsule, Northwestern has been an innovator and leader in the field.

Ray Greiner, sales manager, recalls that the Penny Merchandiser was the first machine able to dispense not only peanuts, but other merchandise as well. Pistachios imported from Asia, were one of the other items, and when they immediately caught on with the American public, they hypoed the entire industry.

The company followed with the Model 33 and the Model 33 Junior, the first low-priced peanut machine and the later a smaller model for bars and booths. The Deluxe and Tri-Selector appeared in the late 30's on the heels of the 33 Ball Gum model, which was designed to capitalize on the new product that had caught the public eye.

Models 39 and 50, both penny merchandisers, opened the 1940's, when Northwestern continued to introduce new machines, and in 1959 the Golden line commemorated the firm's 50th anniversary.

With the growing popularity of jumbo ball gum and capsules in the 1960's, Northwestern began to replace older units on location with the Model 60, and, in the years immediately following, the company took notice of the new age of technology, with its immense appeal to the young, by bringing out the Moon Rocket. One nickel in this machine not only gives a kid five balls of gum, but also starts a countdown, lights a launching pad and sends a miniature rocket on a course toward a lighted moon.

Greiner expects a banner sales year in 1964, basing his optimism on such portents as the acceptance of vending in the A & P, the growth of capsule vending and the increasing strength of dime and quarter vending.

COMING SOON!
Victor's new Selectorama®
The greatest ever in the bulk vending field. Write now for advance information:
VICTOR Vending Corp.
5701-13 W. Grand, Chicago 39, Ill.

NAMA Plans State Meetings

CHICAGO — Four management experts from the Indiana University Graduate School of Business Administration will conduct the session on vending profits at the coming series of one-day annual meetings of National Automatic Merchandising Association State Councils.

Gilbert H. Tansey, NAMA State Council secretary, announced that NAMA President Carl Millman, Automatic Merchandising Corporation, Milwaukee, and NAMA Senior Vice-President J. Richard Howard, Automatic Retailers of America, Inc., Indianapolis, will alternate luncheon speakers at the meetings.

In all, NAMA will take part in 14 meetings of its affiliated State councils and other State vending groups between March 21 and June 20. The NAMA State council meetings replace the former annual regional conferences conducted by NAMA since 1945.

Penny King's New Capsule

PITTSBURGH — The Penny King Company, charm manufacturer, is in full production of its recently introduced Screw-Tite capsule, designed to eliminate any chance of opening inside the machine.

Penny King cites several advantages of the new style, which unscrews to open. A child can open the item without jumping on it, biting it or hitting it with a hammer, and it can be re-used as a container. A special key ring series with eight different plastic charms is part of the line offered in the new capsule.

Casey Sales Mgr. Of Mar-Tab Unit

MIAMI — Mar-Tab Vending, subsidiary of Castlewood International Corporation here, has named Edward F. Casey sales manager of its new industrial division.

Sol Tabb, president of CIC's vending division, said Casey will be responsible for obtaining new accounts and general operation of the recently formed industrial section. Prior to his appointment Casey was associated for five years with the stock brokerage firm of Reynolds & Company in Philadelphia.

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THE MOST COMPLETE and FINEST LINE of BULK VENDORS
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The New VICTOR VENDORAMA vends large and small capsules . . . large and small ball gum at 1c, 5c, 10c and 25c play.
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Marvel's NEW SLUGGER
Accurate, Competitive Skill Scoring
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Slugger is sturdily built—natural wood cabinet with polished chrome fittings. Precision-built scoring unit and foot-proof mechanism. Will accept vending machines in trade. We'll allow $2.00 on any Topper, Model V, Silver King, Mar-Tab or Slugger machine.
Ship machines in prepaid plus balance and we'll ship out Slugger same day.
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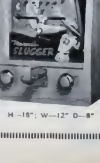

H—18"; W—12" D—8"

ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

Perma-Vend Markets New Plastic Sealing Machine

CHICAGO—A new machine that automatically seals in plastic such items as photos, licenses, clippings and passes, was introduced last week by the Perma-Vend Corporation. The firm is headed by Al Cole, a 27-year vending industry veteran, who formerly headed Cole Vending Industries. Cole was responsible for developing one of the vending industries first cold drink machines.

To operate the plastic-sealing machine, the customer inserts the item to be sealed in the front of the machine and it comes out in the rear fully sealed. Excess material can be trimmed off at the top of the unit. The machine is available in counter or floor-stand models. Cole said that several thousand machines are out in such locations as super markets, drug-stores, bowling alleys and the like.

Oak Shipping To Israel Office

LOS ANGELES—Oak Manufacturing Company recently announced the opening of a sales and display branch office in Tel Aviv, Israel, to be managed by H. M. Katz, an Israeli resident for many years. Acorn is about ready to send an initial shipment of bulk machines to its new branch.

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Bubble Ball Gum, 140 ct. 1 lb. . . . 31½ lb.
316 ct. B. Giant Size . . . 30½ lb.
Chicle Ball Gum, 130 ct. . . . 38½ lb.
Clear-Vend Ball Gum . . . 42½ lb.
Clear-Vend Chicks, 280 ct. . . . 42½ lb.
Chicle Chicks, 280 & 520 ct. . . . 29 lb.
Bubble Chicks, 280 & 520 ct . . . . . 31½ lb.
Tab (sheet stick), 100 ct., 40c box
5-Stick Gum, 100 packs . . . 33.00
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HOLDS 200 V2 CAPSULES

New V2 capsule shown above. (Actual size is 2¼" in diameter.)

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EUROPEAN NEWS BRIEFS

Disk Shop Locations

BRUSSELS—Belgium's phonograph trade is eying record shops as potential locations. An experiment conducted in this direction at the Brussels department store l'Innovation has been highly successful.

Instead of the usual counter headset listening setup, l'Innovation is using phonographs to plug its disks. The Hot 100 are on the machine, which the customer audits simply by operating the phonograph.

There is no charge, and the records are usually not played to the end, making it possible to keep traffic moving. Moreover, the phonograph has far greater disk sales appeal than the headset phonobar arrangement, and it permits more than one customer to hear the disk.

Push Kenney Game

COLOGNE—A sales drive is being pressed in West Germany on behalf of products of J. H. Keeney & Company of Chicago by Mar-Matic Sales, Ltd., of London, the European distributor for Keeney products.

Mar-Matic is giving special attention to Keeney's Colorama two-player pinball. Colorama operates on the basis of matching colors as dictated by a "magic eye."

The game is receiving notice in the German trade press, which comments on the high-quality construction of the game. Colorama was introduced in Germany by Geoffrey Grange, Mar-Matic's sales director, and Anthony Cole, its European representative.

W. Germans Want Disk

COLOGNE—West Germany's juke box operators are continuing their quest after a special juke box disk, which would be produced specially for phonograph operators, to be distributed by the juke box wholesale trade to operators only.

This would be done by special agreement with the diskeries. They would be austerity disks without dust covers or other frills. By providing a mass market for the diskeries, operators believe it should be possible to cut the cost of records to around 70 cents, compared with the present $1.18. The operators' organization, ZOA, is negotiating with major diskeries.

Austrians in Tax Scrap

VIENNA—Austrian operators are negotiating with the federal government for a revision of the federal and local system of taxing coin machines.

Verband des Oesterreichischen Automatengewerbes (VOAG) wants the various taxes and fees consolidated into a single lumpsum payment. The VOAG complains that operators are viewed as fair game by all revenue-hungry local and federal governments.

The city of Vienna, for example, levies two separate taxes on phonographs. Moreover, Vienna proscribes the operation of games outside the amusement arcade area, depriving operators of this revenue source.

Swiss Trade Group

ZURICH—Switzerland's trade group, Association de la Branche Suisse des Automatiques (A.S.A.), is attracting wide attention on the Continent with its highly successful arbitration machinery for settling intra-trade disputes.

The A.S.A. has erected quasi-legal machinery embodied in a tribunal with power to hear disputes. Members agree to abide by its regulations and to accept and comply with its findings.

Its operations are meshed with the laws of the canton (government area) where the A.S.A.'s president resides. The tribunal conducts a hearing and hands down a decision, which may be appealed to a special tribunal of the A.S.A., whose ruling is final. Fines may be levied on offenders, who also stand cost of the hearing.

Most of the disputes heard by the tribunal involves location-jumping.

Oppose Tax Change

BONN — West Germany's coin machine trade is lining up solidly against the Bonn government's proposal to replace the turnover tax with the French style added value (Mehrwertsteuer).

Guenter Wulff, deputy chairman of the manufacturers' trade organization and chairman of the phonograph and games section, calls the added value tax "an almost unbearable burden for operators."

Hasso Loeffler, chairman of the central operators organization, says the government's draft bill "would no doubt mean the end of the coin machine trade."

Soccer Ball Awards

MUNICH—Xaver Leonhart, a major European game producer, has turned out 10,000 soccer games in just four years. Marking its anniversary, the firm awarded gold soccer balls to its top seven distributors.

These are Vedifra Hamburg (Hanover), Kuepper (Stuttgart), Globus-Automaten (Frankfort), Badens-Automaten (Cologne), Bayerischer Automaten-Grosshandel (Munich), Loewen-Automaten (Bingen), Westav (Kassel).

French Sales Drive

PARIS — France's coin machine industry, primarily the phonograph manufacturers, is planning a big global sales drive to tie in with General Charles de Gaulle's general buy-French trade offensive in the developing countries.

France is mounting a big aid-and-trade drive in Latin America, Asia and Africa. De Gaulle will visit Latin America in the spring and possibly Pakistan and other Asian countries in the autumn.

French coin machine manufacturers plan on riding de Gaulle's coattails. Marchant, France's leading phonograph producer, is beefing up its export sales organization and giving study to bringing out a full line of special export models, including one manufactured to resist tropical climates and termites.

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MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1c or 5c	$14.00
N.W. Deluxe, 1c or 5c Comb.	12.00
N.W. 10-Col. 1c Tab Gum Mach.	10.00
Rowe Model 33 1c Gum Mach. verified for 120 ct. B.G.	7.50
ART Gum	30.00
Mills 1c Gum	20.00
Acme 1c Gum	15.00

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, red	$ .77
Pistachio Nuts, Jumbo Queen, white	.79
Pistachio Nuts, Large Tulip	.72
Pistachio Nuts, Grocery Nite	.42
Pistachio Nuts, Shells, Red	.44
Cashew, Whole	.65
Cashew, Butts	.45
Peanuts, Jumbo	.23
Peanuts, Spanish	.22
Mixed Nuts	.65
Baby Chicks	.35
Rainbow Peanuts	.35
Bridge Mix	.35
Jelly Filled Beans	.35
Jelly Beans	.35
Licorice Gems	.35
M & M, 200 ct.	.35
Hershey-ets	.47
Hershey Bars	.35
Bain-Ble Gum, 72 ct.	$ .35
Mall-ette, 100 ct., per 100	.35
Bain-Ble Ball Gum, 140 ct., 1½ ct. 5½ ct.	.35
Bain-Ble Ball Gum, 100 ct.	.35
500 lb. minimum prepaid on all Bain-Ble Ball Gum.	
Adams Gum, all flavors, 100 ct.	.35
Wrigle Gum, all flavors, 100 ct.	.35
Beech-Nut, 100 ct.	.35
Heather's Chewlets, 300 ct.	1.20
Minimum order, 25 Boxes, assorted.	
Complete line of Parts, Supplies, Stands, Globes, Brackets, Charms. Everything for the vendor.	
One third Deposit, Balance C.O.D.	

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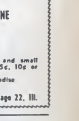

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Jones Buys Back

• Continued from page 55

Francisco, Seattle and Honolulu.

Patrick L. O'Malley, Canteen president, said that Jones has signed a long-term franchise agreement to act as distributor for ROWE-AMI phonographs, and Rowe's full line of vending equipment, bill changers and background music equipment.

Seek Coin Alleys

WASHINGTON — Barnett's, Ltd., P. O. Box 283, Durban, Natal, Republic of South Africa, is interested in the direct purchase of or agency for coin-operated bowling alleys, according to information received by the Department of Commerce from the U. S. Consulate in Durban.

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WHY! 1. LIFE-TIME INCOME 2. TROUBLE-FREE OPERATION 3. ONLY 18"x18"

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So. Dakota Distrib Has Open House for New HQ

JOHN TRUCANO, president of Black Hills Novelty Company, and his mother, Mrs. Janet Trucano, head of Automatic Vendors, Inc., take time out amid floral tributes from well-wishers at the opening of their new building housing both firms.

GENERAL VIEW of the newly completed, three-level Black Hills Novelty building shows the ample space the firm now has for its coverage of Western South Dakota.

DEADWOOD, S. D.—Black Hills Novelty Company, Inc., and Automatic Vendors, Inc., were hosts to more than 300 people at a two-day open house held recently to celebrate the opening of their specially built new quarters.

A three-level cement block structure now houses the two companies, the novelty outfit headed by John Trucano and the vending company by his mother, Mrs. Janet Trucano. The firms have a total of 5,250 square feet for use as a shop, office, display areas and warehouse, the last alone measuring 54 by 25 feet.

The Rapid City, S. D., architectural firm of Flahat, Dittman and Hengle designed the new building with close attention to the particular needs of its occupants, incorporating non-skid ramps for movement of equipment between levels, complete fire protection system, an air-conditioned room for storage and preservation of candy for vending, and a garage with a loading dock for all trucks.

Black Hills Novelty was established in 1934 and Automatic Vendors about 18 months ago. The two companies together serve all of Western South Dakota.

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Games & Bowlers

CC Player's Choice	$120.00
CC Gong Bowler	195.00
CC Seven Bowler	365.00
CC Pro Shuffle	365.00
CC Bowling Practice	175.00
Bally Tenpin	145.00
Bally Spinner	65.00
United Jumbo	95.00

Phonos—Wall Boxes

Wurlitzer 2200	$345.00
Wurlitzer 3100	265.00
Wurlitzer 2404	545.00
Wurlitzer 2216	645.00
Wurlitzer Jukebox	60.00
1700 Wurlitzer	125.00
1438 Back-Out	125.00
1442 Back-Out	65.00
Seeburg C	165.00
Seeburg 201 WB	18.50
Seeburg V	275.00
Seeburg V 200	125.00
Seeburg C	95.00
A. I. Seeburg	195.00
AMI Bar Brackets	2.75
AMI E 80	150.00
AMI E 200	75.00
AMI E 120	85.00
AMI E 80	115
AMI 80 Sel. Wall Box	12.50

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Coin operated for shuffleboards 13, 21 and/or 50 points (horseshoe). Overhead double-faced model on chrome stands complete with coin box.

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2¼" Cue Balls, 1-15 or Cue Ball	12.00
2¼" Balls, 1-15 or Cue Ball	14.00
18" Cues	1.50 ea
36" Cues	$1.95 ea.; 20 $35.00 ea.
48" Cues	$2.95 ea.; 20 $55.00 ea.
Plastic Triangles, 2¼"	1.00 ea.
Schools Cue Sets	4.00
Billiard Chalk, Gr.	2.50

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Mutting Scales	$210
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Pro Basketball	295
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Carnival Gun	135
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"fumble-proof"

snap-in needle cartridge

...no screws!

You can count on Rock-Ola for design simplicity!

A firm grip on profits depends on fast, easy servicing, long-term dependability. Which is our big reason for telling you about our "snap-in" needle cartridge. It isn't a new Rock-Ola feature. It isn't even the kind of feature most people would shout about . . . with so many other *big* features we could talk about. But it illustrates a very important point: that no matter how "insignificant" a single operative feature may seem, we've given it the same consideration we'd give, for example, to rebuilding the entire phonograph. If we can eliminate "nuts and bolts," we do it. If we can eliminate "spaghetti wiring" and improve a component by making it entirely mechanical, we do that, too.

Take our Mech-O-Matic changer. It lets you mix 33⅓, 45 rpm, stereo, monaural, and *now* even 7" LP records in any sequence, any bank of records . . . with no use of wires or complicated mechanisms. It's so simple, so entirely mechanical, you'd probably have to see it to believe it!

We could tell you more . . . *much more* about the simplicity of design . . . the dependability . . . the fast, easy servicing of our new phonographs. But why not *see* them all . . . the Rock-Ola Rhapsody II and Capri II, now at your Rock-Ola distributor's!

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Advertising Tapes On Coin Phonos

VIENNA — Commercial announcements up to seven seconds long can be heard between records on any juke box by installing a new Austrian tape device. The tape switches on automatically after every selection, plays the spot announcement, then automatically switches off. One tape holds up to 100 slogans, the first one on the tape automatically following the last. It is possible to fit the device with a counter to keep an accurate count of the number of plays for each announcement.

Seeburg Sales Hit Record High

• Continued from page 55

no specific instruments were mentioned, the implication was that Seeburg was thinking seriously about home phonographs and stereo units.

In response to questions about Seeburg's stand in the tobacco-health controversy, Coleman announced that the firm's cigaret machine volume accounted for less than 3 per cent of its total sales.

Coleman said that Seeburg is having excellent success with its service school policy and that currently enrollment is booked five months in advance.

Coleman also noted that Seeburg was experiencing "significant progress in Europe." He noted that in England, the coin-operated phonograph was more accepted than in the U. S.

The annual meeting was livened by the appearance of John Gilbert, described by daily papers as a "professional dissident stockholder."

Gilbert, along with a handful of others, questioned everything from why the annual report did not have a table of contents to why options were being offered to certain directors and officers.

To Coleman's credit, the meeting nevertheless managed to move along swiftly, and questions were answered with remarkable aplomb.

Gilbert ended up complimenting Coleman on the dividend, though it was "small one to start." Coleman noted that Seeburg would be as generous with its dividend as possible but that at no time should shareholders forget that the most important thing was growth.

Say You Saw It in Billboard

B W I N G means BIG MONEY for operators with new Bally®

MONTE CARLO

from every angle
MUSHROOM-BUMPER
is a player-pleasing
TARGET
designed to fill coin-boxes with repeat-play cash month after month

NEW UNIVERSAL TRANSFORMER AND MOTOR
OPERATE ON EITHER 115 V. OR 220-240 V. 50 OR 60 CYCLES

ADJUSTABLE 5 OR 3 BALLS
•
MATCH FEATURE

DOUBLE HOLD-OVERS attract big repeat play

Lit letters remain lit, from game to game, until BIG WIN is completed, lighting next number of Special build-up feature. Numbers remain lit, from game to game, until all 10 light to score Specials. Double hold-overs insure big repeat play, top earnings. Win big with the Big Win Feature. Get MONTE CARLO today.

See your distributor or write BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS, 60618, U. S. A.

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Order from Your
United Distributor Today!
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Chicago, Ill. 60618

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Makes the Swing to Higher Earnings

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Columbia Records sets the selling mood with a concentrated consumer-oriented campaign to back up this powerful new lineup of star-studded albums.

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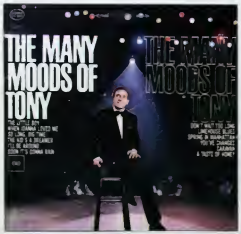
CL 2154/CS 8954



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CL 2118/CS 8918